BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS
1995-96

Jan-June

BYU Performing Arts Series

presents

Beauty and the Beast

Wednesday, January 10, 1996

de Jong Concert Hall • Harris Fine Arts Center

Brigham Young University

Scenes and Musical Numbers

Act I

The Cosmos

“Once Upon a Time”	Wizard and Don Wand

The Court of King Victor the Vain; dusk of a late summer afternoon

“Fanfare”	The Ensemble
“One Beautiful King“	King Victor and Ensemble

Seventy Years Montage

“Enchantment”	Wizard and Ensemble
“The Keepers of the Golden Key”	Beast

Beauty’s House; a late summer afternoon

“Roses”	Beauty
“Look to the Stars” Reprise	Phillipe, Beauty, Camille, Violette

A Forest; Evening, two days later

“Luxury Castle”	Wizard, Don Wand, Phillipe

The Beast’s Garden; immediately following

Beauty’s House; two days later

“Look to the Stars“ Reprise	Phillipe, Beauty

The Beast’s Castle; evening

“I Suppose”	Beauty
“I Suppose Ballet“	Dresses, Whispers, Beauty
“Seven O’Clock“	Beast

The Beast’s Garden; later that night

“Look to the Stars“ Reprise	Beauty
“Roses”	Beast

FIFTEEN MINUTE INTERMISSION

ACT II

The Beast's Castle; two weeks later, midnight

"Enchantment"	Wizard, Whispers, Beauty
"The Keepers of the Golden Key"	Mervyn, Miranda, Griffins
"The Man Inside"	Beast

The Beast's Castle, outside Beauty's room; the next morning

"I Suppose" Reprise	Beauty
"The Way We Used to Woo"	Wizard, Don Wand
"The Man Inside" Reprise	Beast

The Great Hall of the Beast's Castle; six-thirty that evening

"You're Learning"	Beauty, Beast

The Beast's Garden; later that evening

"Roses"	Beauty, Beast

Beauty's House; the next three days

"Roses" Reprise	Beauty
"Look to the Stars" Reprise	Phillipe

The Beast's Castle; seven o'clock that evening

"Seven O'Clock" Reprise	Beast, Beauty
"Finale"	The Company

The Cast

In order of appearance

Wizard	David Baida
Don Wand	Robert Tunstall
Courtier, Whisper #2, Griffin	Carrie SaLoutos
Guard, Mover, Whisper #3, Griffin	Miles Wesley Tuttle
Guard, Peasant, Dancing Dress, Miranda	Johanna Tacadena
Courtier, Mover, Griffin	John Gallarello
Courtier, Peasant, Mover, Portrait, Griffin	Frank Fiacchino
Courtier, Peasant, Griffin	Robert Merante
Courtier, Peasant, Dancing Dress, Portrait	Erin Pender
Courtier, Peasant	Allison Mayne
King Victor/Beast	Todd Alan Johnson
Advisor to the King, Mover, Mervyn	Daniel Trujillo
Advisor to the King, Dancing Dress, Cupid, Griffin	Jana Thompson
Whisper #1	Seri Johnson
Beauty	Denene Mulay
Camille	Carrie SaLoutos
Violette	Seri Johnson
Phillipe (Beauty's father)	Gordon Gray

Ensemble

Frank Fiacchino, John Gallarello, Allison Mayne, Robert Merante, Erin Pender, Daniel Trujillo, Johanna Tacadena, Jana Thompson, Miles Wesley Tuttle

Understudies

(Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.)

Beauty–Erin Pender; King Victor/Beast–Miles Wesley Tuttle; Don Wand–John Gallarello; Violette–Allison Mayne; Camille–Johanna Tacadena.

Orchestra

Musical Director, Keyboard #1–Dan DeLange; Assistant Musical Director, Keyboard #2–Charles DeMets; Bass–Ed King; Guitar–John McCarty; Percussion–Jeff Farello

Who's Who in the Cast

Todd Alan Johnson (King Victor/Beast) has played the "phantom" in both Kopit & Yeston's and Ken Hill's versions of *The Phantom of the Opera* and toured internationally in *Me and My Girl, Anything Goes,* and *Ziegfeld.*

Denene Mulay (Beauty) has credits including Maria in *West Side Story,* Julie Jordan in *Carousel,* Cinderella in *Into the Woods,* and the Narrator in *Joseph and the Amazing Technicolor Dreamcoat.* Denene is a graduate of the Cincinnati Conservatory of Music. She would like to thank her family and friends for their faith in her.

David Baida (Wizard) recently earned a degree in Drama at the University of California, Irvine. Regional credits include roles in *The Magic Flute, As You Like It, Jacques and His Master,* and *Falsettos* in which he played Mendel. David is thrilled to play the Wizard in his first national tour.

Robert Tunstall (Don Wand) just returned from Korea where he played Scarecrow in Musicals America's *The Wizard of Oz.* Other touring credits include *42nd Street* in the United States and Far East and *Hansel and Gretel.* Regional credits include *West Side Story, Anything Goes, My One and Only,* and *Seesaw.*

Gordon Gray (Father) New York credits include *Journey Among the Dead, Keeping House* at La Mama, and Nixon in *The Martha Play.* Regionally, he has appeared at The McCarter Theatre, Yale Repertory Theatre, and American Ibsen Theatre. He holds an MFA from the Yale School of Drama.

Seri Johnson (Violette) is a recent graduate of the American Musical and Dramatic Academy in New York City. Her favorite roles include Eve in *Ruthless* and Tiger Lily in *Peter Pan.* She received a BA in theater from the University of Wisconsin-Eau Clair.

Carrie SaLoutos (Camille) has performed in Musicals America's United States and Korean tours of *The Wizard of Oz.* Her regional and dinner theatre credits include Morales in *A Chorus Line,* Sister Robert Anne in *Nunsense,* and Agnes in *I Do, I Do.*

Miles Wesley Tuttle (Mervyn) has appeared in his favorite roles as Daniel in *Once On This Island* and Romeo in *Romeo and Juliet.* Other credits include *Forever Plaid, The Will Rogers Follies, South Pacific,* and *The Boyfriend.*

Johanna Tacadena (Miranda) recently finished West Side Story at Arkansas Repertory Theatre. Credits include *Six Degrees of Separation, The Merry Widow,* and *La Traviata.* Johanna holds a BA in dance from Southern University New York, Buffalo.

Frank Fiacchino (Ensemble) comes from Branson, Missouri after two years of performing there. A Chicago native, he appeared with Daniel J. Travanti in an NBC movie.

John Gallarello (Ensemble) is a graduate of New York University. Credits include *My Fair Lady, Cabaret, Godspell, Pippin, Pirates of Penzance, Grease, Alice in Wonderland,* and *Joseph and the Amazing Technicolor Dreamcoat.*

Allison Mayne (Ensemble) was last seen as a munchkin in Musicals America's *The Wizard of Oz.* Her favorite roles include the Narrator in *Joseph and the Amazing Technicolor Dreamcoat,* Soprano in *Closer Than Ever,* and Rose Hoffman in *Working.*

Robert Merante (Ensemble) is a graduate of the American Musical and Dramatic Academy. Credits include the Korean tour of *The Wizard of Oz, Fiddler on the Roof,* and *Jesus Christ Superstar.*

Erin Pender (Ensemble) is a graduate of Fairfield University. This summer she was a soloist at the Special Olympic World Games in New Haven and worked at the Berkshire Theatre Festival.

Jana Thompson (Ensemble) is a musical theatre graduate of the Boston Conservatory. Favorite roles include Connie in *1940's Radio Hour,* Marty in *Grease,* and *Growing Seed* (her 4th grade play).

Daniel Trujillo (Ensemble) began his career as a principal dancer for the Eurasian Dance Company and the Sophistakit Dance Company. Credits include Holland American and Royal Caribbean Cruises.

Cheri Coons (Writer and Lyricist) received Chicago's 1991 Joseph Jefferson Award for "Best New Work" for *Sylvia's Real Good Advice.* She was again nominated, along with Tom Sivak and David Bell for *Phantom* which played theatres in Chicago, Denver, Washington D.C., and Philadelphia. The same team has also created a musical based on Victor Hugo's *The Hunchback of Notre Dame.* Ms. Coons wrote the lyrics for *Phantom of the Country Palace* which is slated for a premiere in Houston and a subsequent tour. She wrote the book and lyrics for *Cricket on the Hearth* with composer Tim Schirmer. This is her third collaboration with composer Mr. Sivak.

Tom Sivak (Composer) became the first student at Northern Illinois University to become a published composer when *The Well-Tempered Lennon-McCartney* was published in 1975. His concert work *Prelude and Fugue* was premiered by the Chicago Symphony Orchestra in 1981. He composed the score for the successful Bell-Sivak *Phantom.* Critics also praised his work on *The Hunchback of Notre Dame* (his second collaboration with Ms. Coons). He has composed two film scores; *Grass Roots Chicago* and *Golub* which was premiered at the New York City Film Festival and was broadcast nationally on PBS.

Geoffrey Hitch (Creative Consultant) has directed classical and modern works Off-Broadway for Circle Repertory, Roundabout, Equity Library Theatre, and WPA Theatre and in London as resident director for the Embassy Theatre and Studio. He has directed for the Spoleto Festival USA, Royal National Theatre, and the Edinburgh Festival. Most recently, Geoffrey has directed *Evita* and *Big Rive*r in West Virginia, Sam Shepard's *Suicide in B-flat* in Pittsburgh and *A Midsummer' Night's Dream* in Baltimore.

Richard Ericson (Director) is a partner in both Musicals America which produces musical touring packages and in FourQuest Entertainment, Inc. He is Artistic Producer at Theatre-by-the-Sea, Rhode Island.

John Dietrich (Choreographer) is currently touring with Barbara Mandrell and is a featured in her television special *Stepping Out.* He has been the Assistant Choreographer for the Radio City Christmas Spectacular for the past six years as well as a featured dancer in the Easter Extravaganza. He choreographed Musicals America's national tour of *The Wizard of Oz.*

Eminio Pinque (Artistic Director, Big Nazo Studios) credits include countless theatrical productions at Trinity Repertory, La Mama, and the Alley Theatre. He has also worked on numerous television commercials. Erminio is currently a part-time faculty member at the Rhode Island School of Design where he teaches "Creature Creation" and "Object Theatre."

Dent Homchick (Scenic Designer) is designing his second tour for Musicals America, the first being the creation of a colorful and fantastical world of *The Wizard of Oz.* Kent makes his home in Denver, Colorado.

John Carver Sullivan (Costume Designer) has served for seven seasons as resident costume designer at Theatre-by-the-Sea. This year his designs were also seen in New York City in a production of *Little Shop of Horrors* and a national tour of *Crazy for You*. Upcoming projects include *The Robber Bridegroom, Faust,* and *Strike Up the Band* for Goodspeed Opera House.

Tom Sturge (Lighting Designer) has Broadway credits including *Gypsy Passion* and *Those Were the Days*. His tours include *La Cage Aux Folles, The Music Man, The Wizard of Oz, Crazy for You, Hot and Cole.* Off Broadway credits include *Three Postcards, Theda Bara and the Frontier Rabbi, I Can Get It For You Wholesale, Rags,* and *Billy Budd*. He also worked on *Nancy Kerrigan and Friends* for CBS.

John McQuiggan (Sound Design) has toured with Roomful of Blues and Stephanie Mills, and has worked with hundreds of performers ranging from Dizzy Gillespie to Warren Zevon. He lives in his home town of East Providence with his wife and two sons who comprise the center of his universe.

Dan DeLange (Musical Director) has toured with theatres and orchestras throughout the country for the last ten years with Rudolph Serkin, Dizzy Gillespie, Pierre Boulez, and many others. He is an avid composer and arranger with commissions from the American Symphony Orchestra, Texas Brass Quintet, and others. Dan is a graduate of the Oberlin Conservatory and Interlochen Arts Academy.

Jason Brouillard (Production Supervisor) was the assistant stage manager with Musicals America's premier tour, *The Music Man*. This past year Jason was the production stage manager at Theatre-by the-Sea in Matunuck, Rhode Island and for the Miranda Theatre Company's Off-Off-Broadway production of *Kidnapped.* A recent graduate of Purchase College, he is very happy to be on the road again.

MUSICALS AMERICA, INC.

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Special Thanks to: Yankee Scenic and Jon L. Harrington, Sonnenberg Studios Inc., Production Arts Lighting and Scorpio Sound Systems.

Staff

Company Manager	**Cindy K. Bowers**
Technical Director	Ken Stanley
Production Supervisor	Jason Brouillard
Dance Captain	Carrie SaLoutos
Director/Public Relations	Joan Grayson
Musical Contractor	Fritz Benz
Sound Engineer	John McQuiggan
Master Electrician	Thomas Hague
Carpenter	Michael Morris
Carpenter/Electrician	Sean Farrell
Properties Manager	Coleen M. Conway
Wardrobe Supervisor	Annemarie Buckley Taylor
Cutters/Drapers	Michelle Christensen, Pat Risser Sally Tschantz-Dwyer
Costume Crafts	Lia Niecolinia Nouwen, Heidi Walker
First Hand	Kristina Richards
Wig Design	James Geier
Assistant to the Designer	Kristin A. Hubbard
Stitchers	Judith P. Chappell, Christina Holden-Shea Nancy Horgan, Mary N. Numes, Julie B. Russell
Costume Shop Manager	Annemarie Buckley Taylor
Additional Costumes Built by	Sonnenberg Studios, Inc.
Pyrotechnics and Special Effects	Michael Martineau
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 11,1996 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Geralyn Giovannetti
oboe

Assisted by
Douglas Bush, ***organ***
Clyn Barrus, ***viola***
Mack Wilberg, ***piano***

Program

Fantasia à 4	Johann Ludwig Krebs
Fantasia in G	(1713-1780)
Sonata in C (from "Il Pastor fido")	Antonio Vivaldi
Preludio - adagio	(1678-1741)
Allegro assai	
Sarabanda	
Allegro	
Toccata Quinta	Georg Muffat
	(1653-1704)
Andante pastorale	Joseph Rheinberger--Busch
Rhapsodie	(1839-1901)
Drei Dialoge	Hermann Schroeder
Moderato	(1839-1909)
Andante sostenuto	
Poco Vivo	

Intermission

Deux Rhapsodies	Charles Loeffler
L'Etang (The Pool)	(1861-1935)
La Cornemuse (The Bagpipe)	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 12, 1996 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Victoria Ferris
violin

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 3 in D Major, op. 9 — Jean-Marie Leclair (1697-1764)
- Andante
- Allegro
- Sarabande
- Tambourin; presto

Sonata No. 8 in G Major, op. 30 — Ludwig van Beethoven (1770-1827)
- Allegro assai
- Tempo di Menuetto (ma molto moderato e grazioso)
- Allegro vivace

Pause

Poeme, op. 25 — Ernest Chausson (1855-1899)

First Rhapsody — Béla Bartók (1881-1945)
- Prima parte; Moderato
- Seconda parte; Allegretto moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, January 13, 1996 -7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Vincent Han
trombone

Student of
Dan Bachelder

Assisted by
Arthur Johnson, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concertino	Lars-Erik Larsson
Preludium	(1908-1986)
Aria	
Finale	
Concerto	Johann Georg Albrechtsberger
Allegro	(1736-1809)
Ballade	Eugene Bozza
	(b. 1905)
Liebesleid	Fritz Kreisler--Leidzen
	(1875-1962)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 17, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Ken Shelley, ***tenor***
Robin Hancock, ***piano***

Assisted by
Cheri Hancock, ***soprano***

Program

I

Füssreise	Hugo Wolf
Mühvoll komm' ich und beladen	(1860-1903)
Begegnung	

II

Sulima	Johannes Brahms
Kommt dir manchmal in den Sinn	(1833-1897)
Von ewiger Liebe	
Traun! bogen und Pfeil sind gut	

III

Petrarch Sonnets	Franz Liszt
Pace non trovo!	(1811-1886)
Benedetto sia'l giorno, e'l mese e l'anno	
Io vidi'n terra angelici costumi	

IV

The Merry Widow	Franz Lehár
Valencienne and Camille Duet (No. 5)	(1870-1948)
"Vilia"	
Valencienne and Camille Duet and Romanze (No. 11)	

Saturday, January 20, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Arian Goodman
violin

Student of
Barbara Williams

Assisted by
Dian Baker-Drinkall, ***piano***
Alicia Bush, ***cello***
David Young, ***harpsichord***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in A Major, op. 9, no. 4	Jean Marie LeClair
Andante spirituoso	(1697-1764)
Allegro	
Sarabanda	
Allegro assai	
Presto	
Pavane pour une infante défunte	Maurice Ravel
	(1875-1937)
Sonatina for violin and piano	Walter Piston
Allegro leggiero	(1894-1976)
Adagio espressivo	
Allegro vivo	
Symphonie Espagnole	Édouard Lalo
Allegro non troppo	(1823-1892)
Scherzando	
Andante	
Rondo	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 23, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Mathew Croft
horn

Student of
Laurence M. Lowe

Assisted by
Jayne Galloway, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto No. 2 in Eb Major	Christoph Forester
I. Allegro	(1693-1745)
II. Adagio staccato	
III. Allegro assai	
Reveries, op. 24	Alexander Glazunov
	(1865-1936)

Intermission

Concerto in Bb, op. 91	Reinhold Gliére
I. Allegro	(1875-1956)
II. Andante	
III. Moderato-Allegro vivace	

Brigham Young University
College of Fine Arts & Communications
Department of Music
presents

The Redeemer

A SACRED SERVICE OF MUSIC BY ROBERT CUNDICK

Brigham Young University
Singers, Concert Choir,
& Philharmonic Orchestra

Wednesday, January 24, 1996, 7:30 PM
de Jong Concert Hall
Harris Fine Arts Center

The Redeemer

A SACRED SERVICE OF MUSIC
BY ROBERT CUNDICK

* * *

Ronald Staheli, conductor
Clayne Robison, The Savior · Stephanie Buckley, Mary · Paul Busselberg, Barry Bounous, prophets
Veronica Hansen, Kaarin Safsten, angels

* * *

In order to maintain the spiritual continuity of this work,
we request that there be no applause throughout the evening.

Prelude

Invocation

THE PROPHECY

I PROPHET

Helaman 14:9, 13
2 Nephi 2:26, 28

Behold, the Lord hath commanded by His angel
That I should come and tell this thing to you,
That I should prophesy these things unto you;
Cry unto this people, repent, and prepare the way of the Lord!
Believe on His name and repent of all your sins
That ye may have a remission of them through His merits.
And the Messiah cometh in the fullness of time
That He may redeem us, that we may be free forever,
Knowing good from evil to act for ourselves and not be acted upon
Save it be by the punishment of the law at that great and last day.
And now, we should look to the Great Mediator,
And hearken unto His commandments, and be faithful to His words,
And choose eternal life.

II WOMEN'S CHORUS

Alma 7:10

Behold! He shall be born of Mary in Jerusalem, the land
of our forefathers.
She, a virgin, a precious, chosen vessel,
Shall be overshadow'd and conceive by the power of the Holy Ghost,
And bring forth a son, yea, even the Son of God.

III MARY

Luke 1:46-55

My soul doth magnify the Lord, my spirit hath rejoiced in God,
my Savior;
For He hath regarded the lowly estate of His handmaiden:
For behold, from henceforth all generations shall call me blessed.
For He that is mighty hath done to me great things,
And holy is His name.
For His mercy is on them that fear Him from generation to generation.
He hath shew'd His strength with His arm;
He hath scatter'd the proud in the imagination of their hearts.
He hath put down the mighty from their seats, and exalted them
of low degree.
He hath filled the hungry with good things;
And the rich He hath sent empty away.
He hath holpen His servant Israel, in remembrance of
His boundless mercy;
As He spake to our fathers, to Abraham, and to his seed forever.

IV MALE CHORUS

Mosiah 15:2, 3

Because He dwelleth in the flesh,
He shall be called the Son of God,
Thus subjecting the flesh to the will of the Father.
Being the Father and the Son:
The Father, since He was conceived by the power of God;
The Son, because of the flesh.

V CHORUS

Mosiah 15:18, 28-30

How beautiful upon the mountains are the feet of Him that bringeth
good tidings;
Who foundeth peace, who redeemeth His people;
Yea, ev'n the Lord, who has granted salvation unto His people.
The time shall come that the Lord's salvation shall sound to all nations,
kindreds, tongues, and peoples.
Yea, Lord, Thy watchmen shall lift up their voice, and together shall sing;
They shall see eye to eye, when the Lord shall bring again Zion.
Break forth into joy!
Ye shall sing together, ye waste places of Jerusalem,
For the Lord shall comfort His people;
For the Lord hath redeemed Jerusalem!
How beautiful upon the mountains are the feet of them that bringeth
good tidings;
Who foundeth peace, who redeemeth His people;
Yea, ev'n the Lord, who has granted salvation.

VI ANGEL, PROPHET, & CHORUS

1 Nephi 11:21, 24, 26, 27, 31–33

I saw the heavens open, and an angel came down and stood before me;
And the angel said unto me:
Behold the Lamb of God, even the Son of the Eternal Father, Look!
And I looked, and I beheld the Son of God among the children of men;
And I saw many fall at His feet and worship Him.
Look! And behold the condescension of God.
And I looked and I beheld the Redeemer of the world, of whom
the Father has spoken;
And I beheld the prophet who should prepare the way before Him.
And the Lamb of God went forth and was baptized of him.
And after He was baptized, I saw the heavens open,
And the Holy Ghost come down from heaven and abide upon Him in
the form of a dove.
Behold! And he looked and he beheld the multitudes who were sick
and afflicted.
And they were healed by the power of the Lamb of God.
And he looked and he beheld the Lamb of God,
That He was taken by the people;
Yea, the Son of the Everlasting God was judged by the world.
He saw and bears record. Amen.

THE SACRIFICE

VII THE SAVIOR

Doctrine & Covenants 18:23, 24, 34, 47
3 Nephi 27:13, 14, 20

Behold, I am Jesus Christ.
My name is given of the Father and there is none other name whereby
all men can be saved.
Wherefore, all men must take upon them my name, which is given
of the Father,
For in that name shall they be called at the last day.
These things are not of men nor of man, but of me;
Wherefore, you shall testify.
Behold, I have given you my gospel that I came into the world to do
the will of my Father.
Because my Father sent me that I might be lifted up upon the cross,
That I might draw all men unto me,
That as I have been lifted up by men,
Even so should they be lifted up by the Father,
To stand before me, to be judged of their works.
Now this is the commandment:
Repent, all ye ends of the earth, and come unto me and be baptized
in my name,
That ye may be sanctified by the reception of the Holy Ghost;
That ye may stand spotless before me at the last day.
Behold, I, Jesus Christ, your Lord and your God and your Redeemer,
by the power of my spirit have I spoken it. Amen.

VIII PROPHET

And in that day He shall suffer death, *Helaman 14:20–23, 25*
The sun shall be darkened and refuse to give light,
Also the moon and the stars.
And in that day He shall suffer death
There shall be no light upon the face of the land
For the space of three days,
To the time He shall rise again from the dead.
At the time He shall yield up the ghost
There shall be thunderings and lightnings,
And the earth then shall shake and tremble,
And the rocks both above and beneath shall be broken up;
They shall be rent in twain.
And behold: there shall be great tempests.
And behold: many mountains laid low, like unto a valley.
And many valleys shall be lifted up,
And many valleys shall become as mountains.
Many graves then shall yield up their dead.
They will be opened!
Many saints shall appear unto many!

IX PROPHET

If a man die, shall he live again? *Job 14:14; 19:23–27*
All the days of mine appointed time will I wait, till my change come.
For I know my Redeemer liveth.
He shall stand at the latter day upon the earth.
And though worms destroy this body
Yet in my flesh shall I see God.
For I know my Redeemer liveth.

X CHORUS

The Almighty God gave His only begotten Son. *Doctrine & Covenants 20:21-25*
He suffered temptations, but He gave no heed to them.
Then He was crucified. He died!
He rose again the third day and ascended into heaven,
To sit down on the right hand of the Father.
To reign with almighty power by the will of the Father,
That all who would believe and be baptized in His name and endure in faith to the end should be saved!

XI ANGEL, GOD THE FATHER, & THE SAVIOR

3 Nephi 11:3, 7, 11, 14

And the multitude heard a voice out of heaven,
And it did pierce them to the center,
And it said unto them:
Behold my beloved Son in whom I am well pleased,
In whom I have glorified my name;
Hear ye Him.
And they cast their eyes up toward heaven,
And behold, they saw a man descending out of heaven,
Clothed in a white robe,
And He came down and stood in the midst of them,
And He stretched forth His hand and spake unto them:
Behold, I am Jesus Christ of whom the prophets testified shall
come into the world:
I am the Light and the Life of the world.
Arise and come forth unto me that ye may thrust your hands into my side,
That ye may feel the prints of nails in my hands and my feet,
That ye may know I am the God of Israel, and of the earth;
Wherefore, you shall testify.
Behold, I, Jesus Christ, your Lord and your God and your Redeemer,
by the power of my spirit have I spoken it. Amen.

THE PROMISE

XII CHORUS

Moroni 7:41, 48

And what is it we shall hope for?
We have hope through the atonement of Christ
And the power of His resurrection,
To be raised unto life eternal.
We shall pray unto the Father with all the energy of our hearts,
That we may be filled with His love,
Which He hath bestowed on us who are true followers of our Lord,
Jesus Christ.
That we may become the sons and daughters of God;
That when He shall appear, we shall be like Him;
For we shall see Him as He is!
That we may have this hope,
That we may be purified even as He is pure. Amen.

XIII PROPHET

2 Nephi 31:17, 20

Wherefore, do the things which I have told you,
That I have seen that your Lord and your Redeemer should do;
Wherefore for this cause have they been shown me,
That ye might know the gate whereby ye should enter in,
Which is repentance and baptism by water, and a remission of your sins
by fire and by the Holy Ghost.
Wherefore, ye must now press forward with steadfastness in Christ, having
a perfect brightness of hope, and a love of God, and of all men.

xiv CHORUS

Behold, this is the way; and there is none other way
Nor name given under heaven whereby man can be saved in
the Kingdom of God.
And now, behold, this is the doctrine of Christ,
And the only and true doctrine of the Father, and of the Son,
and of the Holy Ghost,
Which is one God, without end. Amen.

2 Nephi 31:21

xv PROPHET & CHORUS

For as the light of the morning cometh out of the East,
And shineth even unto the West, and covereth the whole earth,
So shall also the coming of the Son of Man be.
Although the days will come that heaven and earth shall pass away;
Yet my words shall not pass away, but all shall be fulfilled.
And whoso treasureth up my word, shall not be deceived.
For the Son of Man shall come,
And He shall send His angels before Him with the great sound
of a trumpet,
And they shall gather together the remainder of His elect from
the four winds, from one end of heaven to the other.

Joseph Smith–Matthew 1:26, 35, 37

xvi THE SAVIOR

Fear not, for you are mine, and I have overcome the world.
You are of them that my Father hath given me;
And none of them shall be lost.
And the Father and I are one;
I am in the Father and He is in me;
And inasmuch as ye have received me, ye are in me, and I in you.
Therefore, I am in your midst.
I am the Good and Faithful Shepherd,
I am the stone of Israel.
He that buildeth upon this rock shall never fall.
And the day cometh that you shall hear my voice, and see me,
and know that I am.
Therefore, watch, that ye may be ready.
Even so, amen.

Doctrine & Covenants 50:41-45

xvii CHORUS

He is the root and the offspring of David, and the bright
and morning star.
And the Spirit and the bride say, Come.
And let him that heareth say, Come.
And let him that is athirst come.
And whoso will, let him take the water of life freely.
He which testifieth these things saith,
Surely I come quickly. Even so, come, Lord Jesus.

Revelation 22:16, 17, 20

Benediction

Postlude

BRIGHAM YOUNG UNIVERSITY SINGERS *Ronald Staheli, conductor*

SOPRANO
Angela Dixon
Marni Hill
Joni Jensen
Tracy Madsen
Emily McCormick
Alisa Peterson
Elizabeth Pike
Teresa Pinegar
Stacie Raddatz
ALTO
Diane Arnett
Melanie Baker
Tiffany Call
Veronica Hansen
Cyndi Hawkins
Karen Knudsen
Marci MacKay
Rebecca Strong
Stacie Timms
Tracy Turek
Emily Wood
TENOR
Jared Anderson
Geoff Gibson
Tracy Hall
Adam Haws
Tracy Madsen
James Mangan
James Margetts
Jonathan Moody
Steve Showalter
BASS
Randy Davis
Steve Dresen
Robert Gerlach
Taylor Holsinger
Rex Kocherhans
Trevor Lucas
Andrew McKee
Michael Raddatz
David Robertson
Joshua Shimizu
David Simmons
Shane Warby
Darren Watts

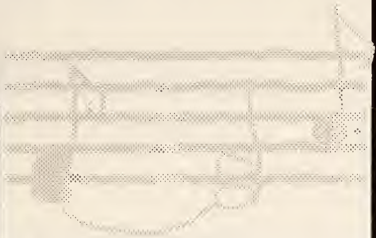
BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR *Mack Wilberg, conductor*

SOPRANO
Rachel Bastian
Katherine Brim
Melissa Court
Kristi Frei
Sandra Gierisch
Arian Goodman
Deanna Hadfield
Aubrey Kolts
Christine Litster
Emily Mecham
Jennifer Pearson
Laura Preston
Esther Richins
Kaarin Safsten
Joanne Taylor
Beverly Thomas
Sara Thomas
Kristalyn Thornock
Christy Turnbow
ALTO
Alicen Allred
Dianne Bailey
Alicia Bush
Jamie Cluff
Lark Cowart
Leah Florence
Anne Forsyth
Janet Hunter
Wendy Beth Jones
Jeanne Kerry
Cornelia Liebscher
Tami Lim
Jessica Melanson
Marisa Mellor
Mary Ann Munson
Joanna Oshida
Courtney Palmer
Krista Redd
Carol Salmon
Tammy Schneider
Katherine Simmons
Jennifer Smith
Amy Warner
Cherilyn Worthen
TENOR
Donald Allison
Tobias Bradford
David Dalley
Daniel Gardner
Charles Hall
Mike Jensen
Clark Johnsen
Ronald Jones
Cray Lyman
Jeremy Matthews
Michael McCarthy
David Moulton
Ryan Murphy
David Pickering
Adam Tait
David Young
Darrell Zaugg
BASS
Joel Adair
Blair Bateman
Daniel Bradshaw
David Brooks
Bryan Elkins
Shawn Hansen
Chris Holmes
Nathaniel Johnson
Michael Kelley
Shawn Kidd
Matthew Kieffer
David Larson
David Lawrence
Michael Madsen
Michael Moody
Nathan Skene
Anthony Taylor
Mike Taylor
Dave Thomas
Ethan Wickman

PHILHARMONIC ORCHESTRA FOR THE REDEEMER *Bryce Rytting, conductor*

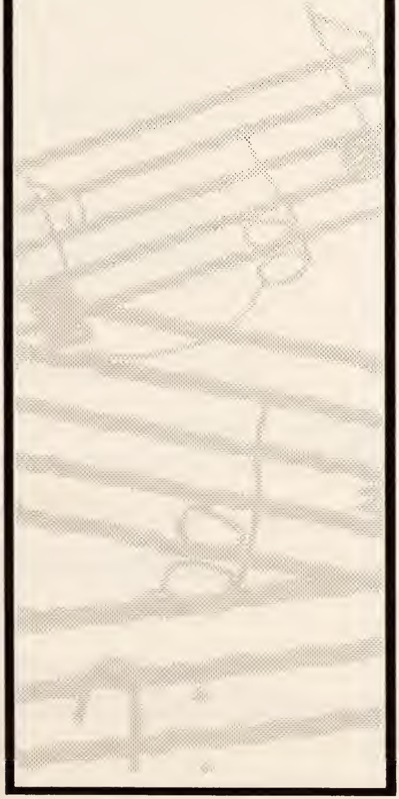
VIOLIN I
Martha Thompson
Allison Unsworth
Alena Hatch
Matthew Oshida
Rachel Bakes
Heidi Keith
Emily Pilling
Mindi Moore
Jan Yarrington
Kristen Burnside
James Rasmussen
Kristin Koralewski
VIOLIN II
Rebekah Wright
Eve Ross
Sonia Walker
Darren Wilcox
Celestia Feliz
Adrienne Miller
Cathy Higginson
Hilary Kiser
Terumi Matsura
Rebecca Forstner
Linda Fifield
Melissa Mildenstein
VIOLA
Leilani Parenti
Tessy Lund
Cynthia Covington
Amanda Ridge
Angela Stephenson
Michael Malstrom
Peter Jasinski
Marta Franson
Kathryn Madsen
Rachel Pettit
CELLO
Emma Farnsworth
Anneliese Lau
Zhao Wenbin
Kristiana Dahlquist
Paul Jenkins
Kathrine Merrill
Jesse Smith
Jared Bolles
BASS
Rebecca Donoho
Angela Cooley
Dan O'Bryant
Sam Peery
Rynell Andersen
Dan Lee
Todd Coleman
FLUTE
Rebecca Cook
Marin Wall
OBOE
Melissa Oxborrow
Heather Martin
CLARINET
Amy Lee
Tim Hutchings
BASSOON
Michael Dalby
Amanda Bryan
HORN
Wendy Henson
Barbara Johnson
Robert Lee
Kevin Baker
TRUMPET
Philip Kersh
Rick Winscott
TROMBONE
Michelle Lambert
T. Lavone Cahill
Karl Q. Johnson
TUBA
Jeff Lance
PERCUSSION
Rone Sparrow
Adam Richards
Julie Piper
CELESTE
Brian Hall
HARP
Julianne Jackson

MUSIC DANCE THEATRE



SHOWCASE

Friday and Saturday
7:30 P.M.
Madsen Recital Hall



Presented by the Department of Music, Dance, Theatre and Film.

MDT SHOWCASE

"How to Succeed" from *How to Succeed in Business Without Really Trying*	Frank Loesser

Choreography by Jeff Whiting
Alison Akin, Raquel Baldwin,
Kim Butterworth,
Suzy Cropper, Tina Edlinger,
Daria Hart, Jeff Whiting

"I Believe in You" from *How to Succeed in Business Without Really Trying*	Frank Loesser

Neal Johnson

"Stuff Like That There"

Shannon Fish

"Fathers of Fathers" from *Closer Than Ever*	Richard Maltby, David Shire

Tony Akin, Brian Clark, Jason Webb

"Little Girls" from *Annie*	Charles Strouse, Martin Charnin

Lori Lehman

"Getting Married Today" from *Company*	Stephen Sondheim

Jen Wilhite, Heidi Perry, Danny Styles

"I Met a Girl" from *Bells are Ringing*	Jule Styne, Betty Comden, Adolph Green

Jason Webb

"Meadow Lark" from *The Baker's Wife*	Stephen Schwartz Choreography byMatt Hardy

Carrie Danneman, Matt Hardy,
Nathan Balser, Alison Ritchie

“Loving You”
from *Passion*
Stephen Sondheim
Suzy Cropper

“The Dogs vs. You”
from Lucky Stiff
Lynn Ahrens,
Stephen Flaherty
Jeff Whiting, Lori Lehman

“Larger Than Life”
from *My Favorite Year*
Lynn Ahrens,
Stephen Flaherty
Doug Irey

“Keepin’ Out of Mischeif Now”
from *Ain’t Misbehavin’*
Thomas “Fats” Waller,
Andy Razaf
Alison Akin & Friends

“I Could’ve Gone to Nashville”
from *Nunsense*
Dan Goggin
Katherine Matis

“Bop Til You Drop”
Tap Class

“Three Friends”
from *Closer Than Ever*
Richard Maltby,
David Shire
Megan McClannan, Heidi Perry,
Leslie Williams

“One Hundred and One Easy Ways to Lose a Man”
from *Wonderful Town*
Leonard Bernstein,
Betty Comden, Adolph Green
Bonnie Wilson

“Make Our Garden Grow”
from Candide
Leonard Bernstein,
Richard Wilbur
Neal Johnson, Daria Hart,
Full Cast

PRODUCTION STAFF

Director: Becky Baumann

Assistant Director: Alisha Watts

Creative Team: Carrie Danneman, Doug Irey, Sonja Jensen

Stage Managers: Jason and Jennifer Webb

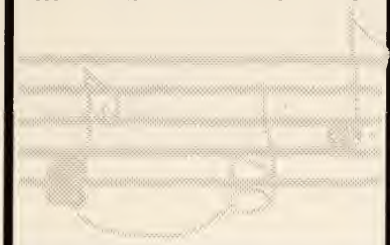
Accompanist: Aaron Jensen

Faculty Advisors: Matt Bean, Becky Wright Phillips

Spotlight Operators: Sarah Wilkes, Steve Kesler

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

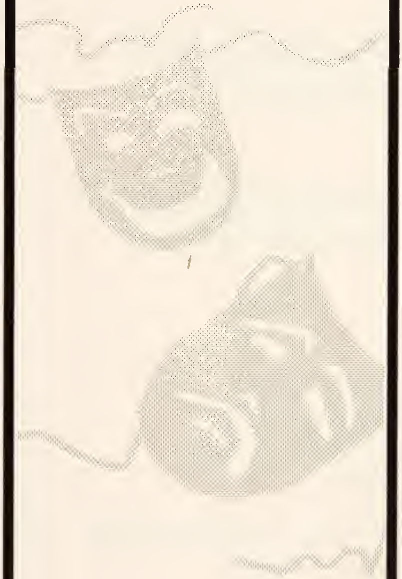
MUSIC DANCE THEATRE



SHOW CASE

Friday and Saturday
9:00 P.M.
Madsen Recital Hall

Presented by the Department of Music, Dance, Theatre and Film.



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Choreography by Jeff Whiting
Alison Akin, Raquel Baldwin,
Kim Butterworth,
Suzy Cropper, Tina Edlinger,
Daria Hart, Jeff Whiting

"I Met a Girl" Jule Styne, Betty Comden,
from *Bells are Ringing* Adolph Green

Jason Webb

"Transformation" Frank Wildhorn,
from *Jekyl and Hyde* Leslie Bricusse

Dallen Gettling

"Fathers of Fathers" Richard Maltby,
from *Closer Than Ever* David Shire

Tony Akin, Brian Clark,
Jason Webb

"Little Girls" Charles Strouse,
from *Annie* Martin Charnin

Lori Lehman

"Getting Married Today" Stephen Sondheim
from *Company*

Jen Wilhite, Heidi Perry,
Danny Styles

"Be Like the Bluebird" Cole Porter
from *Anything Goes*

Cameron Sevy

"Meadow Lark"
from *The Baker's Wife*
Stephen Schwartz

Choreography by Matt Hardy
Carrie Danneman, Matt Hardy,
Nathan Balser, Alison Ritchie

"Soliloquiy"
from *Robert and Elizabeth*
Ron Grainer,
Ronald Millar

Sonja Jenson

"The Dogs vs. You"
from *Lucky Stiff*
Lynn Ahrens,
Stephen Flaherty

Jeff Whiting, Lori Lehman

"Tell Me on a Sunday"
from *Song and Dance*
Andrew Lloyd Webber
Don Black

Karena Mittleman

"Keepin' Out of Mischief Now"
from *Ain't Misbehavin'*
Thomas "Fats"Waller,
Andy Razaf

Alison Akin & Friends

"Never"
from *On the Twentieth Century*
Cy Coleman, Betty Comden,
Adolph Green

Kym Luke-Mellen

"Bop Til You Drop"

Tap Class

"Three Friends"
from *Closer Than Ever*
Richard Maltby,
David Shire

Megan McClannan, Heidi Perry,
Leslie Williams

"One Hundred and One Easy Ways to Lose a Man"
from *Wonderful Town*
Leonard Bernstein,
Betty Comden, Adolph Green

Bonnie Wilson

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Neal Johnson, Daria Hart
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 31, 1996 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Kevin Olson
composition

Program

twice overlooked…

Mark Porcaro, *guitar*

psalm 98

Kathy Newton, *alto*
Kevin Olson, *piano*

Dialogue III
1. Con moto
2. Lento
3. Molto agitato

Amy Lee, *clarinet*
Lea Saville, *clarinet*
Gwen Tuft, *clarinet*

shifting sands

Tricia Meilstrup, *violin*
Rachael Bakes, *violin*
Cynthia Covington, *viola*
Anneliese Lau, *cello*

Soundscapes: four etudes for five instruments
1. Change
2. Through
3. Constant
4. Creation

Crystal Shields, *flute*
Amy Lee, *clarinet*
Lisa Hardy, *marimba*
Tricia Meilstrup, *violin*
Cynthia Covington, *viola*

Text for Psalm 98:

psalm 98

O sing unto the Lord a new song; for he hath done marvellous things: his right hand, and his Holy arm, hath gotten him the victory.

The Lord hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen.

He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God,

Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.

Sing unto the Lord with the harp; with the harp, and the voice of a psalm.

With trumpets and the sound of cornet make a joyful noise before the Lord, the King.

Let the sea roar, and the fullness thereof; the world, and they that dwell therein.

Let the floods clap their hands: let the hills be joyful together

Before the Lord; for he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 3, 1996 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Judy Barrowes
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robert Mills, David Dahlquist, *piano*
Don Smith, *bagpipes*
Stan Peck, *baritone*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Italian Handel Arias:

Bel piacere — George F. Handel
V'adoro, pupille — (1685-1759)
Tornami a vagheggiar

Old German Folk Songs:

Canzonetta — Carl Maria von Weber
Lass Mich Schlummern, Herzlein, Schweige — (1786-1826)
Der Arme Minnesänger
Judy Barrowes, *lute*

French Love Songs:

Plaisir d'Amour	Giovanni Martini (1706-1784)
Chanson d'Amour	Gabriel Fauré (1845-1924)
Si mes vers avaient des ailes	Reynaldo Hahn (1874-1947)
Je te veux	Erik Satie (1866-1925)

Songs from "Annie Get Your Gun":

I Got the Sun in the Morning	Irving Berlin
They Say It's Wonderful	(1888-1989)
An Old Fashioned Wedding	
Anything You Can Do	

Stan Peck, *baritone*
David Dahlquist, *piano*

Scottish Folk Songs:

The Jute Mill Song	Mary Brooksbank
Loch Lomand	Traditional
Highland Laddie	Traditional

Don Smith, *bagpipes*
Judy Barrowes, *guitar*

Glory be to My God	David Fletcher Judy Barrowes

David Dahlquist, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 6, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Elizabeth Ruppe
flute

Assisted by
Dian Baker-Drinkall, *piano*
Roger Drinkall, *cello*

Program

Sonata in B minor, BWV 1030	Johann Sebastian Bach
I. Andante	(1685-1750)
II. Largo e dolce	
III. Presto	
Trio, op. 63	Carl Maria von Weber
I. Allegro moderato	(1786-1826)
II. Scherzo: Allegro vivace	
III. Schäfers Klage: Andante espressivo	
IV. Finale: Allegro	

Intermission

Joueurs de Flûte, op. 27	Albert Roussel
I. Pan	(1869-1937)
II. Tityre	
III. Krishna	
IV. Mr. de la Péjaudie	

Divertimento — Jean Françaix
(b. 1912)

I. Toccatina
II. Notturno
III. Perpetuum Mobile
IV. Romanza
V. Finale

Le merle noir — Olivier Messiaen
(1908-1992)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 6, 1996 - 7:30 P.M.
de Jong Concert Hall

BYU FACULTY JAZZ QUARTET

Ray Smith, *saxophone and flute*
Dan Waldis, *piano*
Lars Yorgason, *bass*
Ron Brough, *drums*

Program

24th Street Blues	Lee Ritenour
Peep	Michael Brecker
In the Wee Small Hours	Mann and Hilliard
East of the Sun	Brooks Bowman
Linus and Lucy	Vince Guaraldi
Everything Happens to Me	Adair and Dennis
Bud Powell	Chick Corea
Quartet #2 (Coltrane)	Chick Corea

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 6, 1996 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Michelle Hansen
oboe

Student of
Geralyn Giovannetti

Assisted by
Kenneth D. Siders, *piano*
Sabin Levi, *organ*
Martha Thompson, *violin*
Natalie Burton, *viola*
Anneliese Lau, *violoncello*

Program

Concerto for Oboe and Strings	Domenico Cimarosa
Larghetto	(1749-1801)
Allegro	
Siciliana	
Allegro giusto	
Quartet in F Major, K. 370	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Adagio	
Allegro	

Intemission

Concertante	Emile Paladilhe
	(1844-1926)

Drei Dialoge — Hermann Schröeder (1904-1990)

- Moderato (Chaconne)
- Andante sostenuto
- Poco vivo

Sonate (1938) — Paul Hindemith (1895-1963)

- Munter
- Sehr Langsam - Lebhaft

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 7, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Escalante Trio

Jeffrey Shumway, ***piano***
Donna Fairbanks, ***violin***
Nicole Jackson, ***cello***

Program

Trio in D Minor, op. 49	Felix Mendelssohn
Molto allegro ed agitato	(1809-1847)
Andante con moto tranquillo	
Scherzo--Leggiero e vivace	
Finale--Allegro assai appassionato	

pause

Trio	Maurice Ravel
Modéré	(1875-1937)
Pantoum--Assez vif	
Passacaille--Très large	
Final--Animé	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 8, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Matt Bean, *baritone*

Assisted by
Robin Hancock, *piano*
Barry Bounous, *baritone*
Kathryn Little, *soprano*
Gayle Lockwood, *soprano*
Clayne Robison, *baritone*

Program

I

Aspects of Love — Andrew Lloyd Webber,
Love Changes Everything — Don Black & Charles Hart

Children of Eden — Stephen Schwartz
The Hardest Part of Love

Starting Here, Starting Now — Richard Maltby, Jr.
I Don't Remember Christmas — & David Shire

II

A Christmas Carol • lyrics by Rob Lauer — Matt Bean
Reverie — (b. 1958)
The Child by the Window
Mother and Children

Barry Bounous, *baritone*

Still Waters • lyrics by Mimi Bean

III

Evening Primrose (1966) Stephen Sondheim (b. 1930)

I Remember

Follies (1971)

The Road You Didn't Take

Too Many Mornings

Gayle Lockwood, *soprano*

A Little Night Music (1973)

It Would Have Been Wonderful

Barry Bounous, *baritone*

Sunday in the Park with George (1984)

Finishing the Hat

Move On

Kathryn Little, *soprano*

Into the Woods (1988)

Agony

Clayne Robison, *baritone*

Passion (1994)

Loving You

Merrily We Roll Along (1981)

Old Friends

Everybody

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 9, 1996 - 7:30 P.M.
de Jong Concert Hall

POPS CONCERT

This Old Man	arr. Robert Chilcott
Always/What'll I Do/Remember	Irving Berlin arr. R. Staheli
Poor Wayfaring Stranger	arr. Mark Hayes
Go Down Moses	arr. Mark Hayes

Women's Chorus
Tracy Turek, ***conductor***

Jerome Robbins' Broadway	arr. Warren Barker
Selections from "Les Miserables"	Claude-Michel Schonberg arr. Warren Barker

Symphonic Band
Don L. Peterson, ***conductor***

No More Blues (Chez a de Saudede)	Antonio Carlos Jobim
New York Afternoon	Ritchie Cole
Snowfall	Claude Thornhill arr. Gene Puerling

Syncopation
Lars Yorgason, ***director***

The Stars and Stripes Forever	John Philip Sousa

Symphonic Band
Curtis Winters, ***student conductor***

Best Broadway Marches	arr. James Christensen/Wilberg

Combined Women's Chorus and Symphonic Band

WOMEN'S CHORUS
Tracy Turek, *conductor*

`Soprano I
Betsy Andrews
Emily Bradley
Paige Brashear
Cynthia Cladwell
Jessica Chases
Christy Cloward
Lisa Cowley
Ginger Day
Margaret Enns
Amanda Hall
Sandra Hatch
Kristen Hellewell
Beth McCormick
Jeanne Morrison
Natalie Murdock
Rachel Pettit
Rachel Reeder
Sarah Scott
Nichole Silvester
Amy Taylor
Kari Welsh
Wendy Wheelwright

Soprano II
Rebecca Arnold
Jeanette Baker
Jenny Bell
Emily Cragun
Sarah Davis
Deverie Earl
Elisha Eyre
Antje Farmer
Kristi Ferney
Julie Fletcher
Katy Francom
Marta Franson
Stephanie Froerer
Holly Graber
Heather Greenhalgh
Karissa Hall
Tamara Hendriksen
Jean Herker
Lorraine Jackson
Cheryl Jensen
Janell Johnson
Candice Johnson
Lisa Lambert
Mandy McAllister
Lori Menssen
Mary Meyers
Emily Neil
Julie Nord
Faith Partridge
Wendy Quiggle
Teresa Reeder
Lara Saville
Sarah Shamrell
Kristen Shumway
Kristen Sorensen
Lynn Stallard
Angie Wagner
Dana Welch

Alto I
Holly Abbe
Diana Butler
Natalie Clark
Carmen Durland
Tina Ellis
Joy Gibson
Elizabeth Hall
Tricia Hammond
Tawnya Hansen
Elena Higbee
Karen Hornberger
Janna Hubert
Risa Hunter
Julie K. Kennard
Camille Kingman
Seena Law
Deborah Litster
Carrie Manion
Sophia McLaughlin
Erin Neil
Lucy Nisbet
JuliAnne Patterson
Tenille Permann
Chelise Pettit
Ivalou Redd
Cindy Slater
Cynthia Stratford
Ami Swallow
Wendy Tronson
Kathryn Webb
Aubree Weeks
Kathryn Wells
Jayne West
Rebecca Wouden
Rebecca Young

Alto II
Carli Adair
Lynette Baird
Kristiina Cleverley
Genevieve Demos
Annie Fullmer
Emily Gerlach
Chelsey Gregory
Jenna Harris
Rebecca Johnson
Loranna Kearsley
Kimberly Keller
Megan Petersen
Holly Peterson
Courtney Pixton
Allison Pond
Melissa Posner
Cami Schofield
Amy Sheffield
Stacie Shirts
Danya Spann
Katie Staheli
Suzy Zimmerman

SYMPHONIC BAND
Don L. Peterson, *conductor*

Oboe
*Elizabeth Young
Kathy Skarda
Dave Billings - E.Horn

Bassoon
*Erinn Murray
Leslie Huber
Jennifer Stevens

Flute
*Kristin Clawson
Laurie Halgren
Christy Porter
Jennifer Greco
Kristy Larsen - Piccolo
Kaylie Brown
Jennifer Van Eizenga
Janice Ipson
Catherine Hawkins

Clarinet
*Sarah Bender
Porter Bassett
Heidi Sensinger
Janette Jeffress - Eb cl.
Julie Adamson -2nd
Kimberly Berry
Kate Hooley
Melinda Robinson
Andrew Briney
Sharla Winder -3rd
Jenn Fairborn
Julie Sutton
Denise Stephens
Christina Lewis
Kim Nuttall

Bass Clarinet
*Douglas Paul
Greg Hendricks
Stacy Hamilton
Emily Sadler - Contra bass

Saxophone
*Pete Swiderski
Geoffrey Lamb - 2nd
Fabian Losso - Tenor
Alisa Penfold - Baritone

French Horn
*AnnaLee Pearson
Gina Wallace
John Tobler - 2nd
Kristin Wheeler - 3rd
Emily Camacho - 4th
Bryant Smith

Cornet
*Matt Young
Clarissa Christensen
Seth Baldwin -2nd
Russell Zaugg
Ryan Scott
Lucy Yetter
James Chipman - 3rd
Amy Gold
Richard Bragdon

Trumpet
*Joel Neves
Peter Broadbent

Trombone
*Matt Reynolds
Curtis Winters
Ben Shawcroft - 2nd
Jonathan Smart
Matt Hardy
Thomas McGill - 3rd
Scott Pippin
Stacey Simmons
Richard Stacey

Tuba
*Joseph Jensen
Brigham Morgan
Rob Cloward
Ryan Rowan

Euphonium
*Debra Palmer
Shelby Brewer
Brian Croxall
Willie Lyu

Percussion
*Shane Fillmore
John Bradley
Rob Ringger
Michael Tucker

* principal

SYNCOPATION
Lars Yorgason, *director*

Sopranos
Rachel Pfiefer
Susan Sprunger
Mika Akaika
Lisa Libertore

Altos
Katie Blunt
Kristie Bates
Aimee Fackrell
Emily Lambson

Tenors
Jeff Gabbitas
Randy Robison
Ryan Labrum

Bass-Baritone
Matt Beck
Mike McCarthy
Scott Hinckley
Aaron Ahren

Piano
Jeremy Matthew

Bass
Greg DeVore

Drums
Rob Ringger

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 10, 1996 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Ryan T. Murphy
organ

Student of
Parley Belnap

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Praeludium in C Major, Bux WV 137	Dietrich Buxtehude (1637-1707)
Wachet auf, ruft uns die Stimme, BWV 645	Johann Sebastian Bach (1685-1750)
Trio in D Major	Johann Ludwig Krebs (1713-1780)
Fantasia et Fuga in G Minor, BWV 542	Johann Sebastian Bach (1685-1750)
Sonata in A Major, op. 65, no. 3 Con moto maestoso Andante tranquillo	Felix Mendelssohn--Bartholdy (1809-1847)
Herzliebster Jesu, was hast du verbrochen	Helmut Walcha (1907-1988)
Ten Chorale Preludes, op. 68 Wie schon leuchtet der Morgenstern, no. 7 O Gott, Du frommer Gott, no. 2	Flor Peeters (1903-1986)
Finale, from Symphony no. 1, op. 14	Louis Vierne (1870-1937)

UTAH SYMPHONY

JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Special Event

Tuesday, February 6, 1996, 8:00 p.m	Abravanel Hall
Saturday, February 10, 1996, 7:30 p.m	de Jong Concert Hall

ROBERT HENDERSON	*Conductor*
PETER SCHICKELE	*Guest Artist*

ROSSINI	Overture to “La gazza ladra” (The Thieving Magpie)
STRAVINSKY	Suite No, 2 for Small Orchestra I. Marche II. Valse III. Polka IV. Galop
CAILIETT	Variations on the theme “Pop! Goes the Weasel”
SMETANA	Dance of the Comedians from “The Bartered Bride”

— INTERMISSION —

SCHICKELE	Uptown Hoe-down
SCHICKELE	American Birthday Card
SCHICKELE	Thurber’s Dogs
I.	A Litter of Pefectly Healthy Puppies Raised on Fried Pancakes
II.	Dog and Butterfly
III.	He Goes with His Owner in Bars
IV.	Dog Asleep
V.	Dog at His Master’s Grave
VI.	Hunting Hounds

This program is approximately 1 hour and 45 minutes in length.

This concert will also be performed on February 7 at the Hart Auditorium in Rexburg, Idaho and on February 8 at the Chase Fine Arts Center in Logan.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

ORCHESTRA PERSONNEL

JOSEPH SILVERSTEIN, Music Director
The Maurice Abravanel Chair, endowed by the George S. and Dolores Doré Eccles Foundation
Robert Henderson, Associate Conductor, Kory Katseanes, Assistant Conductor

1st Violin *
Ralph Matson
Concertmaster
The Jon M. and Karen Huntsman Chair, in honor of Wendell J. and Belva B. Ashton
Gerald Elias
Associate Concertmaster
Leonard Braus
Associate Concertmaster
David Park
Assistant Concertmaster
Tom Baron
Carol Borman
Julianne S. Johnson
Don C. Kramer
Kenneth Kuchler
Katherine Peterson
Judith Rich
Barbara Ann Scowcroft
M. Judd Sheranian†
Richard Stout
John Thompson†

2nd Violin *
John Chatelain
Principal
Jack Ashton
Assistant Principal
Frances Darger
Emily Day††
Richard Dickson
LoiAnne Eyring
Teresa Hicks
Rebekah Johnson
Kory Katseanes
Veronica Kulig
Melissa Thorley-Lewis
Susan Perelman††
Lynn Maxine Rosen
Jennifer Savastano††
Lynnette Stewart
Lois Swint†

Viola *
Christopher McKellar
Principal
The M. Walker and Susan Wallace Chair
Roberta Shulman-Zalkind
Associate Principal
Mikhail Boguslavsky
Dorothy Freed
Paul Jorgensen
Julia Lawrence
Scott Lewis
Cathryn Manning
Jeffrey Wagner

Cello *
J. Ryan Selberg
Principal
Stephen Emerson
Assistant Principal
Carolee Baron
John Eckstein
Evelyn Loveless
Bonnie Mangold
Carol E. Nelson
Kevin Shumway

Bass *
David Yavornitzky
Principal
Laurence E. Rice †
Assistant Principal
Lisa Allyn
Acting Assistant Principal
James Allyn†
Frank W. Asper, Jr.
Daniel Gwin
Corbin Johnston ††
Claudia Norton
Patrick Zwick

Harp
Konrad Nelson
Principal

Flute
Erich Graf
Principal
Ralph Gochnour
Michael Vance

Piccolo
Michael Vance

Oboe
Robert Stephenson
Principal
James Hall
Holly Gornik

English Horn
Holly Gornik

Clarinet
Christie Lundquist
Principal
Russell Harlow
Associate Principal
Edward Cabarga

Bass Clarinet
Edward Cabarga

Bassoon
Douglas Craig
Principal
Mitchell Morrison
Associate Principal
Christine Osborne

Contra Bassoon
Mitchell Morrison

Horn
Shelley Showers†
Principal
William Barnewitz†
Associate Principal
John Boden††
Acting Principal
Llewellyn Humphreys
Sue Hudson
Stephen Proser
Emily Gorlin††

Trumpet
Nick Norton
Principal
Edward Gornik
Co-Principal
Peter Margulies

Trombone
Larry Zalkind
Principal
Marion Albiston
Russell McKinney

Bass Trombone
Russell McKinney

Tuba
Gary Ofenloch
Principal

Timpani
George Brown
Principal
Craig Fineshriber
Assistant Principal

Percussion
Craig Fineshriber
Principal
Don H. Main
Keith Guernsey

Keyboards
Ricklen Nobis

Personnel Manager
Llewellyn Humphreys
David Yavornitzky
Assistant

Stage Manager
David A. Savastano

Librarian
Patrick Zwick
Edward Cabarga,
Assistant

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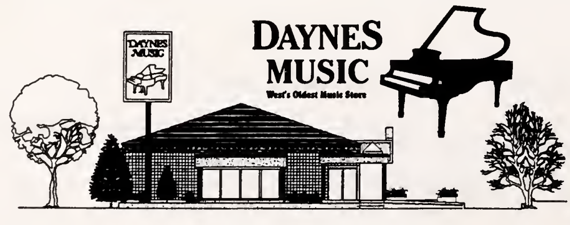
* *String Seating Rotates*
† *Leave of Absence*
†† *Substitute Member*



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STEINWAY & SONS

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 13, 1996 - 7:30 P.M.
de Jong Concert Hall

WINTER CHOIRFEST

I

This Old Man	arr. Robert Chilcott
To Be Sung on the Water	Samuel Barber (1910-1981)
Always/What'll I Do/Remember	Irving Berlin arr. Ronald Staheli
Go Down Moses	arr. Hayes

Brigham Young University Women's Chorus
Tracy Turek, ***conductor***

II

An Apostrophe to the Heavenly Hosts	Healey Willan (1880-1968)
From the music of Leonard Bernstein Gloria tibi, from **Mass** Gloria, from **The Lark** Canon in Five Parts, from **Kaddish, Symphony No. 3** Gloria, from **Mass**	Leonard Bernstein (1918-1990)

Brigham Young University Concert Choir
Mack Wilberg, ***director***

III

Cloudburst	Eric Whitacre (b. 1970)
The Waking	David Conte (b. 1955)
The Ballad of Sweeney Todd	Stephen Sondheim (b. 1930)
Io son la Primavera	William Hawley (b. 1950)
A Poor Wayfaring Man of Grief	arr. Robert Manookin

Brigham Young University Singers
Ronald Staheli, ***conductor***

IV

Brothers, Sing On!	Edvard Grieg (1843-1907)
I Wish I Had the Shepherd's Lamb	Irish Folk Song arr. Mack Wilberg
Het Kerelslied (Battle Song from 1323)	Henk Badings (1907-1987)
From the Music of Disney Just Around the Riverbend, from **Pocahontas** Beauty and the Beast, from **Beauty and the Beast** Be Our Guest, from **Beauty and the Beast**	arr. Roger Emerson

Brigham Young University Men's Chorus
Mack Wilberg, ***conductor***

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 13, 1996 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Lyle A. Durland
composition

Student of
David Sargent, Murray Boren, Stephen Jones

Required for the degree Bachelor of Music with a major in Composition

Program

Ode to "the .45 "
Brady Ward, *bass*

Chiefly Dancing
Jim Otto, *tenor saxophone*
Lyle Durland, *prepared piano*

Brothers
for electronic tape

Kaleidoscope
Crystal Shields, *flute*
Mika Vincent, *oboe*
Amy Lee, *clarinet*
Travis Dastrup, *viola*
Ed Stephenson, *cello*

Firmament
Crystal Shields, *flute*
Mika Vincent, *oboe*
Amy Lee, *clarinet*
Travis Dastrup, *viola*
Ed Stephenson, *cello*

Spots
Vincent Han, *trombone*

Away
Mika Vincent, *oboe*
Heidi Sorenson, *violin*
Ellen Jacob, *violin*
Travis Dastrup, *viola*
Ed Stephenson, *cello*

Sculpture
BYU Trombone Choir
Daniel Bachelder, *director*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 14, 1996 -7:30 P.M.
de Jong Concert Hall

AMERICAN PIANO QUARTET
Massimiliano Frani
Paul Pollei
Jeffrey Shumway
Mack Wilberg

Program

Galop in D-Flat Major (Jeunesse Dorée)	Sidney Smith
from **Les Contrastes**, composed for Frederic Auguste, King of Saxony Andante con moto Siciliano: Allegretto	Ignaz Moscheles
Harvest Hymn	Percy Grainger
Caribbean Bacchanal	Miguel del Aguila
Galop-Marche	Albert Lavignac

Intermission

Waltz-Suite, op. 8 Allegro moderato Pesante e lugubre Allegro grazioso Vivice assai Pomposo ed energico, ma non troppo allegro	Moritz Moszkowski/Reinhard
Jesu, Joy of Man's Desiring	Johann Sebastian Bach/Wilberg
Fantasy on Themes from "Carmen"	Georges Bizet/Wilberg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 14, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Kristin L. Clawson
flute
Heather Martin
oboe

Students of
Elizabeth Ruppe, Geralyn Giovannetti

Assisted by
Annalee Schultz, *piano*
Michelle Bailey, *piano*

Required for the degree Bachelor of Music with a major in Performance

Program

Concerto for Oboe and Orchestra	Franz Joseph Haydn
Allegro spiritoso	(1732-1809)
Andante	
Rondo	
Sonata	Paul Hindemith
Heiter bewegt	(1895-1963)
Sehr langsam	
Sehr lebhaft--Marsch	
Sarabande et Allegro	Gabriel Grovlez
	(1879-1944)

Gute Nacht, from Six Lieder for Flute and Piano
Franz Schubert
(1797-1828)
arr. Theobald Boehm

Fantaisie
Georges Hüe
(1858-1948)

Miniatures
William Grant Still
(1895-1978)

1. I Ride an Old Paint (U.S.A.)
2. Adolorido (Mexico)
3. Jesus Is a Rock in the Weary Land (U.S.A.)
4. Yaravi (Peru)
5. A Frog Went A-Courtin' (U.S.A.)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 15, 1996 - 7:30 P.M.
de Jong Concert Hall

Chamber Orchestra
Clyn Barrus, *director*

Assisted by
Bret Jackson, *trumpet*

Program

Overture to "Die Fledermaus"	Johann Strauss Jr. (1825-1899)
Petite Suite En Bateau Cortege Menuet Ballett	Claude Debussy (1862-1918)
Adagio for Strings	Samuel Barber (1910-1981)
Concerto for Trumpet and Strings, no. 3 Allegro ma non troppo Largo Vivace	Johann Wilhelm Hertel (1727-1789)

Dr. Bret Jackson, *trumpet*
Professor of Trumpet at Brigham Young University

Intermission

"Romanza: Lento" from Symphony No. 5 in D Major	Ralph Vaughan Williams (1872-1958)
Emperor Waltz, op. 437	Johann Strauss Jr. (1825-1899)
Overture to "West Side Story"	Leonard Bernstein (1918-1990)
Variations on an American Folk Song (American Salute)	Morton Gould (b. 1913)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 15, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Laurence Lowe, ***horn***
Bret Jackson, ***trumpet***

Assisted by
Robin Hancock, ***piano***

Program

Villanelle	Paul Dukas (1865-1935)
Intrada	Arthur Honegger (1892-1955)
Concerto in D Major I. Adagio - Allegro II. Grave III. Allegro	Georg Phillip Telemann (1748-1831)
Gavotte De Concert	Heinrich Sutermeister (b. 1910)
Sermons No. 3 No. 4	Murray Boren (b. 1950)

Intermission

Slavische Fantasie	Carl Höhne (1886-1923)

Georgian Dance	Sergei Tsintsadse (b. 1925)
Concerto No. 1 in E-Flat Major	Richard Strauss (1864-1949)

I. Allegro
II. Andante
III. Rondo - Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 16, 1996 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Todd J. Cahill
trombone

Student of
Dan Bachelder

Assisted by
Robin J. Hancock, ***piano***

BYU Brass Quintet
Phil Kersh and Adam Lambert, ***trumpet***
Karl Johnson, ***bass trombone***
Brad Barlow, ***horn***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Rondeau	Jean Joseph Mouret--Robert King (1682-1738)

BYU Brass Quintet

Concertino in Eb Major Allegro maestoso Andante marcia funebre Allegro maestoso	Ferdinand David (1810-1873)
Evensong	David Uber

Piéce Concertante
Carlos Salzédo
(1863-1961)

Sonata
Paul W. Whear
- Moderately Fast - Moving
- Slow - Expressive
- Rather Fast

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 16, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Brian Hall
piano

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude in G-sharp Minor, op. 32, no. 12 Etude-Tableau in G Minor, op. 33, no. 8 Prelude in A Minor, op. 32, no. 8 Etude-Tableau in D Major, op. 39, no. 9	Sergei Rachmaninoff (1873-1943)
15 Variations and Fugue on an Original Theme, op. 35	Ludwig van Beethoven (1770-1827)
Meine Freuden	Frédéric Chopin/Franz Liszt (1810-1849)
Auf dem Wasser zu singen	Franz Schubert/Franz Liszt (1797-1828)
Toccata, op. 1	Lee Hoiby (b. 1926)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 16, 1996 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Philip S. Kersh
trumpet

Student of
Bret Jackson

Assisted by
Robin J. Hancock, *piano*
Adam Lambert, *trumpet*
Brad Barlow, *horn*
Todd Cahill, *trombone*
Karl Johnson, *bass trombone*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata	Paul Hindemith
I. Mit Kraft	(1895-1963)
II. Mäßig bewegt - Lebhaft	
III. Trauermusik (Sehr langsam) Alle Menschen mußen sterben (Sehr ruhig)	
Concerto in D Major	Georg Philipp Telemann
I. Adagio	(1681-1767)
II. Allegro	
III. Grave	
IV. Allegro	

Gavotte de Concert	Heinrich Sutermeister (b. 1910)
West Side Story (Suite for Brass Quintet)	Leonard Bernstein (1918-1990) arr. Jack Gale

1. Prologue
3. Maria
4. Tonight
8. Somewhere

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 17, 1996 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Marcie Morgan
clarinet

Student of
Daron Bradford

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonate, op. 167	Camille Saint-Saëns
Allegretto	(1835-1921)
Allegro animato	
Lento	
Molto allegro--Allegretto	
Carnival of Venice	Paul JeanJean
Allegretto	
Allegro	
Moderato	
Presto	

Intermission

Pièce en forme de habañera	Maurice Ravel
	(1875-1937)
Concerto in F Minor, op. 5	Bernhard Henrik Crusell
Andante pastorale	(1775-1838)
Rondo: Allegretto	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February17, 1996 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Cristine Litster
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Deborah Litster, ***piano***
Elizabeth Palmer, ***violin***
Aimee Palmer, ***violin***
Jan Litster, ***viola***
Joe Morely, ***cello***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Bel piacere	George Frideric Handel
from **Agrippina**	(1685-1759)
Lascia ch'io pianga	
from **Rinaldo**	
La Folle de St. Joseph	Giacomo Meyerbeer
Fantasie	(1791-1864)
Dansons la Gigue	Lady Dean Paul Poldowski
L'Heure exquise	(1879-1932)

Drei Liebslieder
Karl Marx
(1897-1985)

- Abschiedslied
- Deingedenken
- Bist du auch Meere weit

Cuatro Madrigales Amatorios
Joaquín Rodrigo
(b. 1901)

- Con qué la lavaré
- Vos me matásties
- De dónde, venís, amore?
- De los álamos vengo, madre

I Hate Music
Leonard Bernstein
(1918-1990)

- My Mother Says That Babies Come in Bottles
- Jupiter Has Seven Moons
- I Hate Music
- A Big Indian and a Little Indian
- I Just Found Out Today

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 17, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jennifer Marie Peterson
violin

Student of
Barbara Williams

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in D Major, op. 5, no. 1	Arcangelo Corelli
Grave--Allegro	(1653-1713)
Allegro--Adagio	
Allegro	
Adagio	
Allegro	
Sonate No. 3, op. 27, Ballade	Eugène Ysaÿe
	(1858-1931)
Violin Sonata No. 1 in G Major, op. 78	Johannes Brahms
Vivace ma non troppo	(1833-1897)
Adagio	
Allegro molto moderato	
Zigeunerweisen (Gypsy Airs), op. 20, no. 1	Pablo de Sarasate
	(1844-1908)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 17, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Karl Johnson
bass trombone

Student of
Daniel Bachelder

Trombone Quartet
Peter Jensen
Michele Lambert
Vincent Han
Karl Johnson

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto for Bass Tuba — Ralph Vaughan Williams (1872-1958)
- I. Allegro Moderato
- II. Romanza
- III. Finale - Rondo Alla Tedesca

Concerto in One Movement — A. Lebedev
Arr. Allen Ostrander

Scarborough Fair — Bill Reichenbach
Trombone Quartet

Sonata for Bass Trombone and Piano — Alec Wilder
- I. Allegro
- II. Andante
- III. Energetico
- IV. Andante
- V. Swinging Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 20, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Debra Bounous
lyric soprano

Student of
Lila Stuart-Bachelder

Assisted by
Barry Bounous, *vocal*
Robin Hancock, *harpsichord and piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Vieni, o mio diletto	Antonio Vivaldi (1678-1741)
Gia'il osle dal Gange	Allessandro Scarlatti (1659-1725)

II

Fur funfzen Pfennige, op. 35, no. 2	Richard Strauss
Ruhe meine Seele, op. 27, no. 1	(1864-1949)
Schlagende Herzen, op. 29, no. 2	
Zueignung, op. 10, no. 1	

III
Duets

Ai Doo Doo, op. 31, no. 7	Alexander Gretchaninoff
	(1864-1956)
Abendlied (Heine)	Felix Mendelssohn
	(1809-1847)

IV

Air Champêtre	Francis Poulenc
Priez pour paix	(1899-1963)
Air vif	
Les Chemins de l'amour	

V
Duets

O Happy we	Leonard Bernstein
from Candide	(1918-1990)
Where in the world / How could I ever know	Lucy Simon
from the Secret Garden	
All I ask of you	Andrew Lloyd Webber
from Phantom of the Opera	(b. 1948)

VI

Ode to Syll Ables, op. 22, no. 7	Gordon Myers
Little Miss Muffet	
I eat my peas with honey	
And so remember	
Where the music comes from	Lee Hoiby
	(b. 1926)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 20, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Rosalie Lund
violin

Student of
Harry Curby

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 2 in A Minor Andante	Johann Sebastian Bach (1685-1750)
Concerto No. 1 in D Major, op. 19 Andantino-Andante assai Scherzo-Vivacissimo Moderato	Sergei Prokofiev (1891-1953)
Tzigane	Maurice Ravel (1875-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 24, 1996 - 5:15 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Melissa Oxborrow
oboe

Student of
Geralyn Giovannetti

Assisted by
Annalee Schultz, *piano*
Brian Hall, *piano*
Michael Dalby, *bassoon*

Required for the degree Bachelor of Music
with a major in Performance

Program

Concerto in G Minor	George Frideric Handel
Grave	(1685-1759)
Allegro	
Sarabande: Largo	
Finale: Allegro	
Trio for piano, oboe and bassoon	Francis Poulenc
I. Presto	(1899-1963)
II. Andante	
III. Rondo	

Intermission

Concerto in C forOboe	Wolfgang Amadeus Mozart
Allegro aperto	(1756-1791)
Adagio non troppo	
Rondo: Allegretto	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 24, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Wenbin Zhao
cello

Student of
Roger Drinkall

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 1 in G Major	Johann Sebastian Bach
Adagio - Allegro ma non tanto	(1685-1750)
Andante	
Allegro moderato	
Lullaby (Chinese)	Ximing Liu
Chinese Folk Song	Liansan Wang

Intermission

Concerto in D Minor	Édouard Lalo
I. Lento - Allegro maestoso	(1823-1892)
II. Intermezzo	
III. Andante - Allegro vivace	
Liebeslied	Fritz Kreisler
Libesfreud	(1875-1962)

Brigham Young Department of Music Presents

DEL PARKINSON AND JEFFREY SHUMWAY
Duo Pianists

Friday, February 23, 1996
7:30 P.M.
Madsen Recital Hall

An Invitation to the Dance
DEL PARKINSON and JEFFREY SHUMWAY
Duo Pianists

Slavonic Dance, op. 46, no. 6	Antonín Dvorák/Hermann & Ree (1841-1904)
Huit danses exotiques I. Pambiche II. Baiao III. Nube gris IV. Merengue V. Mambo VI. Samba lente VII. Malambeando VIII. Rock 'n' Roll	Jean Françaix (b. 1912)
Danzón Cubano	Aaron Copland (1900-1990)
Alt-Wien	Leopold Godowsky (1870-1938)
Fantaisie sur les Valses de Johann Strauss	Alexandre Tansman (1897-1986)
Waltz, op. 15, no. 2	Anton Arensky (1861-1906)
Valse de Fête, op. 39, no. 4	Ernst von Dohnányi (1877-1960)
Valse des Fleurs	Peter Ilyich Tchaikovsky/Kocsis (1840-1893)

An Invitation to the Dance

Dance is perhaps the oldest of the arts, reflecting man's age-old need to communicate joy or grief by using the most immediate instrument at his disposal--his body. Initially movement was coordinated with percussive sounds, but eventually musical accompaniment became more refined and sophisticated. Tonight's program focuses on two types of dance music: the ethnic and the waltz.

Much of Antonín Dvorák's stylistic originality stemmed from his desire to integrate the rich traditional Czech-Slavic music into his own compositions. The "Slavonic Dances" of 1878 were extraordinarily successful and launched his international career. These dances are idealized patternings on Czech folk forms. The sixth dance is essentially a polka, a lively Bohemian round dance in duple meter.

The works of Jean Françaix are characterized by a French spirit of clarity, wit, and spontaneity. The "Eight Exotic Dances" of 1957 are a tribute to this century's music of the Americas. The first two, both Brazilian, respectively resemble the samba and rock 'n' roll. Syncopation features prominently in the third South American dance. The "merengue," of Domenican and Haitian origin, is characterized by a stiff-legged, limping step. The "mambo" is a fast ballroom dance from the Caribbean, rhythmically similar to the rumba and cha-cha but with a more complex pattern of steps. This slow "samba" is a rhythmic Brazilian ballroom dance of African origin. The "malambo" hails from Argentina and is a typical dance of the native gaucho. Moving to North America, "rock 'n' roll" was particularly popular among young people in the 1960's. It had certain similarities to primitive dances in that the partners move almost unrelated to each other, improvising individually to heavily marked rhythms.

In 1942, to celebrate the twentieth anniversary of the League of Composers, Aaron Copland wrote this impression of a Cuban dance style that he had observed during his tour the preceding year. Its premiere was given by Leonard Bernstein and the composer.

> "Danzón" is not the familiar hectic, flashy, and rhythmically complicated type of Cuban dance. It is more elegant and curt and is very precise as dance music goes. The dance hall itself seemed especially amusing to me because it had a touch of unconscious grotesquerie, as if it were an impression of "high-life" as seen through the eyes of the populace--elegance perceived by the inelegant.... I didn't actually intend the piece to be grotesque, but, of course, there is that element in the original dance itself. Similar to that style, "Danzón Cubano" is very "secco," very precise and elegant. It contrasts strong, rhythmically marked sections with a rather sentimental tune following immediately after but not quite mixing with the dryness of the preceding part.

All of Europe was swept off its feet with the waltz craze of the latter half of the nineteenth century. Its popular appeal was international as it rapidly replaced the superficial politeness and shallowness of the noble minuet. The waltz is a ballroom dance in moderately fast triple meter in which the dancers revolve in perpetual circles, taking one step to each beat. In the faster Viennese version, couples whirl around the room in one continuous direction.

Leopold Godowsky was a Polish-born American pianist whose sentimental "Old Vienna" is based on the motto "whose yesterdays look backwards with a smile through tears."

Alexandre Tansman was a Polish-born French pianist and conductor. This "Fantasy" presents in rapid succession some of the most beloved waltz themes of Johann Strauss, Jr., who elevated the waltz to new heights of polish and witty phrasing and who became known as the "waltz king."

Anton Arensky, a Russian, wrote in a lyrcial style closely knitted to the aristocratic elegance of the late nineteenth century. This charming waltz is one of the most frequently performed pieces in the duo-piano repertoire.

Ernst von Dohnányi's music represents the last flowering of the Hungarian romantic era. A legendary concert pianist, he taught for over fifty years, mostly in Budapest, but also in Berlin and Tallahassee. This "Festival Waltz" consists of an introduction, three successive waltzes, and a dramatic concluding coda that recalls previous themes.

Peter Ilyich Tchaikovsky was one of the greatest ballet composers of all time. The waltz had become ballet's most-used dance for large ensemble pieces. "Waltz of the Flowers" (known in Russia as the "Golden Waltz") opens with a harp cadenza which leads the way for enchanted flowers to dance the stirring climax to Tchaikovsky's perennial favorite, the "Nutcracker," which has delighted audiences for over a century. With its suggestion of swirling ballerinas, this music conjures up everything we have come to associate with classical ballet.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 28, 1996 - 7:30 P.M.
Madsen Recital Hall

BYU JAZZ FESTIVAL
Jazz Legacy Dixieland Band
R. Steven Call, ***director***

A Tribute to Alvino Rey

With special guest artists
Alvino Rey, ***guitar and banjo***
Frank Vignola, ***guitar and banjo***

BYU Jazz Legacy Band
Tim Owen, *clarinet*
Mat Young, *trumpet*
Curtis Winters, *trombone*
Joshua Payne, *guitar and banjo*
Jon Ferrell, *piano*
Sam Peery, *bass*
Bart Olson, *drums*

Mr. Rey assisted by
Ken Green, *piano*
Lars Yorgason, *bass*
Ron Brough, *drums*

Alvino Rey

Born in Oakland, California, raised in Cleveland, Ohio, Alvino Rey's career in the music business began when Phil Spitalny heard him while looking for a replacement for the world famous banjo king, Eddie Peabody, an important member of the early Spitalny musical aggregation. Alvino joined a host of musical greats who were members of the Spitalny group at various times before their graduation into the "big time" as artists in their own right. . . Russ Morgan, Benny Goodman, Freddy Martin among them. He later became part of the famous Horace Heidt Musical Knights when he was heard by Horace who was appearing at the Golden Gate Theater in San Francisco. Other members of the Heidt band included the King Sisters, one of the four being Luise King who became Mrs. Alvino Rey and has remained to be one of his most staunch admirers and inspirations for over fifty years.

It was during these early years that Alvino began work on developing his steel guitar, utilizing the knowledge he had in electronics to design the delicate pedal controls and interesting tones. His secret formula for the now famous "singing or talking guitar" has gained for him an identification world-wide. A classical guitar student of the renowned Segovia, he graduated into the realm of concert artist, appearing with the great Symphony orchestras around the nation.

His three year stint with Phil Spitalny was followed by staff radio work at NBC in Hollywood where he conducted and worked alongside Meredith Wilson for many months before joining Horace Heidt. In quick succession, Alvino took over as musical director at KHJ in Los Angeles, organized his own big band and went on tour, playing such important landmarks as the Meadowbrook and Rustic Cabin in New Jersey, Boston's Totem Pole, New York City's Hotel Astor, Chicago's Sherman Hotel and Chicago Theater, the Hollywood Palladium, and finally the famous Paramount Theater on Times Square where every big band of note appeared on stage, sometimes doing 6 to 8 live shows a day between films. Music polls put the Rey band in the first five in popularity. . . he placed in the Saturday Evening Post jazz poll which included such musical giants as Charlie Barnet, Benny Goodman, Count Basie, Artie Shaw, the Dorseys and Ellington. His first recording contract was with the RCA Bluebird label where he was responsible for such hits as "Deep in the Heart of Texas," "Tiger Rag," "Idaho" and "Nighty Night," his closing theme song.

Then came Pearl Harbor, and Alvino disbanded his organization to enter the U.S. Navy. Upon returning to civilian life, he organized a new big band, with a powerhouse double brass section arranged for open brass on one side against a muted section on the opposite side. Because of the lack of stereo recording techniques at the time, it was not as successful as it could have been in today's market. Alvino was with the Capitol label for many years before moving over to Warner Brothers records and more recently with the Dot label.

Frank Vignola

Born in Islip, New York, in 1965, Frank grew up in a musical environment. His father played banjo in a group with other banjo players and was forever providing constant musical exposure at home.

A Concord Jazz recording artist, Mr. Vignola is one of a handful of young musicians who bring jazz styles and repertory of the past to new levels of performance excellence. Preserving the repertory and technique of the legendary Django Reinhardt, Vignola is a major force in the ever-evolving traditional jazz revival.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 28, 1996 - 7:30 P.M.
Madsen Recital Hall

SPECIAL GUEST ARTIST
James Higdon, *organist*

Prélude du 1er ton	Guillaume-Gabriel Nivers
Plein jeu	(1632-1714)
Fugue	
Récit	
Duo	
Basse	
Écho	
Dialogue à 2 chœurs	
Allein Gott in der Höh sei Ehr', BWV 662	Johann Sebastian Bach
	(1685-1750)
Piéce d'Orgue, BWV 572	

Intermission

Prière	César Franck
	(1822-1890)
Trois Mouvements pour Flûte et Orgue	Jehan Alain
I. Andante	(1911-1940)
II. Allegro con grazia	
III. Allegro vivace	

Elizabeth A. Ruppe, *flute*

Postlude pour l'office de complies	Jehan Alain
Litanies	(1911-1940)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 29, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Orpheus Winds

Elizabeth Ruppe, ***flute***
Geralyn Giovannetti, ***oboe***
David Randall, ***clarinet***
Laurence Lowe, ***horn***
Glenn Williams, ***bassoon***

Assisted by
David Dalton, ***conductor***
Lynette Lewis, ***flute***
Kristine Baird, ***oboe***
Daron Bradford, ***clarinet***
Wendy Henson, ***horn***
Michael Dalby, ***bassoon***

Program

Suite for Woodwind Quintet (1963)	Charles Delaney
Introduction: Moderato	(b. 1925)
March	
Waltz	
Gavotte	
Sarabande	
Gigue	

Octet, op. 20 Felix Mendelssohn
(Transcribed for double woodwind quintet by Samuel Baron) (1809-1847)
Andante
Allegro moderato ma con fuoco

Intermission

Serenade No. 11 in E-Flat, K. 375 Wolfgang Amadeus Mozart
Allegro maestoso (1756-1791)
Menuetto and Trio
Adagio
Menuetto and Trio
Allegro

BYU DEPARTMENT OF MUSIC PRESENTS

THE YING QUARTET

March 1, 1996

7:30 P.M.

Madsen Recital Hall

The Ying Quartet

Timothy Ying, *violin*
Janet Ying, *violin*
Phillip Ying, *viola*
David Ying, *cello*

Program

String Quartet in A major, Op. 13 — Felix Mendelssohn
"Ist es Wahr?" ("Is it True?") — (1809-1847)
    Adagio: Allegro vivace
    Adagio non lento
    Intermezzo: Allegretto con moto
    Presto

Quartet No. 3 (1927) — Béla Bartók
    Prima parte — (1881-1945)
    Seconda parte
    Ricapitulazione della prima parte
    Coda

Intermission

Quartet in B-flat major, Op. 67 — Johannes Brahms
    Vivace — (1833-1897)
    Andante
    Agitato (Allegretto non troppo)
    Poco Allegretto con Variazioni

* * * * * * * * * * * * * *

The YING QUARTET is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

PROGRAM NOTES

Felix Mendelssohn—String Quartet in A Major, Op. 13, "Ist es Wahr?" ("Is it True?")

Mendelssohn drew part of his inspiration for this quartet from Beethoven's monumental late quartets, which he had just heard and which overwhelmed him with their many advanced features and their amazing scope and spirituality. He paid these works the greatest possible compliment by adapting several of the techniques Beethoven used —integrated movements, fugal textures, new tonal effects, and more adventuresome harmonies—into his own quartet writing.

The composer was also stimulated by the poem "*Ist Es Wahr*?" (Is It True?"), written by his close friend Johann Gustav Droyson, with the first line, "Is it true that you are always waiting for me in the arbored walk?" In the spring of 1827, after falling in love while on holiday, the eighteen-year-old Mendelssohn decided to set the poem to music. The opening three-note phrase of the song, published as Op. 9, No. 1, became the germinal melodic cell of the Op. 13 quartet. This motto permeates the entire quartet, sometimes in direct quotation, more often by recalling its rhythms or interals. But even more incredible than the work's bold conception and brilliant execution are its passion and poignancy, which may well surpass in sincerity the feelings expressed in many of his later works.

The quartet starts with a slow introduction. After two mood-setting phrases, Mendelssohn presents the all-important three-note motto "*Ist es wahr*?"—long/short-long—a question he endows with great yearning and pain. The Allegro vivace then starts with busy sixteenth-note filigree until the viola starts the principal theme, based on the motto rhythm, which is expanded before the cello, playing high in its range, launches into the intense, impassioned second theme. The development, which starts exactly like the fast section, is highly contrapuntal, dissonant, and continually surging with musical electricity. The recapitulation is quite free, and the coda continues and builds on the already high energy level to reach a climactic ending.

The extremely emotional Adagio non lento starts with what might be termed a very loose paraphrase of the rhythm and feeling of the original song. A dark, somber fugato follows, its melody introduced by the viola and then imitated by the other instruments. The mood lightens as the tempo picks up slightly, and the first violin plays a distinctive rhythmic figure over a pulsing accompaniment. The fugato theme and its inversion are heard in this section before a brief violin cadenza acts as a transition back to a free, shortened reprise of the slower first part.

The guileless Intermezzo offers a welcome change from the Adagio's emotionally and intellectually charged atmosphere. The first violin sings the folklike theme, while the others supply a simple pizzicato accompaniment, with only the merest touches of counter-melody. The much faster, whispered middle setion recalls the fleeting, delicate scherzos from Mendelssohn's Octet and *A Midsummer Night's Dream*. After a repeat of the opening section, he combines the two musical ideas for the evanescent coda.

Mendelssohn starts the Presto with a dramatic opening reminiscent of the recitative from the fourth movement of Beethoven's Op. 132. Everyone plays tremolo except the first violin, who plays an agitated *ad libitum* recitative based on the fugato theme of the second movement. Once past the recitative, Mendelssohn puts forth a multitude of motifs, many of which bear a kinship of some sort with material from previous movements, and particularly the "*Ist es wahr*?" motto. At the very end of this vigorous movement, Mendelssohn brings back the introduction to the entire quartet. But this time, he allows it to continue with a melody that comes closest to the actual "*Ist es wahr*?" song setting—thus integrating the entire quartet and bringing the music full circle.

Completed on October 26, 1827, the Op. 13 quartet was actually written before the quartet in E-flat, Op. 12, but published later. Although there is general agreement that Op. 13 is in the key of A minor, one frequently sees it listed as A major, probably because the first movement introduction is in that key.

Béla Bartók—String Quartet No. 3

In the third string quartet, Bartók integrates two major tendencies of his music: the pervasive influence of folk music and some compositional devices of the pre-Bach period.

"The melodic world of my string quartets," Bartók wrote, "does not essentially differ from that of folk song, only the framework is stricter." His music, though, seldom quotes or imitates folk melodies. Rather, he has completely aborbed and assimilated the folk tradition into his own musical thinking, giving his compositions the sureness of expression, the directness and honesty one associates with the finest examples of such music. For instance, he once wrote, "It must have been observed…that I do not like to repeat a musical idea without change, and I do not bring back one single part in exactly the same way." This practice is based on the improvisations and embellishments folk musicians use and is directly linked to Bartók's concept of continuous thematic variation and transformation.

Bartók described how early Baroque music now affected his development in a letter to Edwin van der Nüll: "In my youth my ideal of beauty was not so much the art of Bach or Mozart as that of Beethoven. Recently the situation has somewhat changed, for in the last few years I have concerned myself a good deal with pre-Bach music." The fact is that Bartók employs many of the techniques associated with that period: canons and fugatos, in which one melody is played sequentially by different instruments; inversions, in which the melody is turned upside down; augmentation, in which each note of the melody is extended in length; diminution, in which the notes are shortened, and so on.

Another concept from the past that Bartók adopts is *affektenlehre*, the idea that each piece or movement should portray a single emotional state. Often he achieves this goal by having essentially one thematic gesture predominate over an entire section. In the third quartet, the *affektenlehre*, combined with Bartók's predilection for short, pithy motto themes, leads to the whole opening section being derived from a three-note motif.

Although the quartet is in one continuous movement, it is divided into four distinct sections, marked Prima parte, Seconda parte, Ricapitulazione della prima parte, and Coda. The first segment, moderate in tempo, grows from a three-note cell made up of a rising interval (a fourth) and a smaller descending interval (a third), which is heard after a few measures of introduction. Bartók subjects this brief motto to continuous development, so that in one form or another it is heard virtually throughout this wholepart, including a section of "night music" that evokes the mysterious rustling sounds of a desolate forest.

The principal theme of the fast Seconda part—a simple rising and falling scale line—is first played pizzicato by the cello. In expanding this subject, Bartók employs many of the compositional techniques he learned from the music of the past, along with a dazzling number of instrumental effects, including *col legno* (hitting the string with the wood of the bow) and *ponticello* (bowing near the bridge).

The Ricapitulazione della prima parte is indeed a condensed recapituation of the first part, but so freely varied that the connections may be hard to hear. A few reminders of the three-note motif, however, serve as landmarks. The Coda might aptly be called Ricapitulazione della seconda parte, since it is mostly concerned with a telescoped recollection of materials first heard in that section. The treatment of the scalelike motif grows extremely complex and intricate before the quartet's harsh ending.

Bartók completed the quartet in Budapest in September 1927, and the premiere was given by the Waldbauer Quartet in London on February 19, 1929.

Johannes Brahms—String Quartet in B-Flat Major, Op. 67

Brahms did most of the work on his third and last string quartet at Ziegelhaussen near Heidelberg, during the summer of 1875, a particularly pleasant, relaxed time for the composer. "My rooms and my daily life are most agreeable," he wrote. "In short, life is only too gay." To some extent, though, his work on the quartet was a surcease from the strain of working on his monumental first symphony, which he was composing at the same time. In a letter he once described Op. 67 and some smaller pieces from that time as "Useless trifles, to avoid facing the serious countenance of a symphony." About fifteen years later, however, he viewed Op. 67 in a different light, confiding that it was the favorite of his three quartets.

Perhaps Brahms favored this quartet over the others because it is the most joyous and lighthearted and is filled with many delightful details. Take the cheerful hunting horn call that opens the first movement. By tossing in accents on the "wrong" notes, that is, on the third and sixth notes of the six-note groups, Brahms gives it a wonderfully piquant, jesting touch. Then, a few measures later, when the horn call is heard again, the violins fixate on the third and sixth notes before launching the rapid descending scales that introduce the second theme, which maintains the same frivolous mood with its own misplaced accents. A hushed transitional passage (which becomes important in the last movement) leads to the concluding theme, a rollicking, rhythmic melody firmly in 2/4 meter (two eighth notes to a beat) that playfully competes with the already established 6/8 meter (three eighth notes to the same beat). Brahm savors the uncomfortable fit between the two meters by juxtaposing one on top of the other. The rest of the movement works out this material to wonderfully gladsome effect.

The second movement is a bit more serious. After a brief introduction, the first violin states the serene, reverential theme. An angry interruption breaks the mood, but the rage soon subsides, leading back to the opening melody, more richly accompanied now than in its original form.

Despite the designation, Agitato ("agitated"), Brahms refers to the third movement as "the tenderest and most impassioned movement I have ever written." Although somewhat elusive in character, there is no mistaking the extraordinary tonal effects he achieves as the muted violins and cello are pitted against the viola playing without a mute. The middle section brings forth a melody in the three muted instruments that sounds like a new subject. Soon, though, the viola enters with a variant of the first melody, showing that the music has not strayed far from its roots. A literal repeat of the first part and a brief coda close out the movement.

Some critics consider the finale the musical focus of the quartet. It is cast as a theme and eight variations. The theme itself has a simple, naive beauty. In the first two variations the viola, seemingly eager to maintain its newfound prominence, elaborates on the basic melody. The first violin reasserts its hegemony in the following two variations. Variation V finds the two-note groupings of the melody played off against a persistent three-note figuration in the cello, and in the sixth variation the leading line is shared by the cello and viola, which are played pizzicato ("plucked") to the bowed syncopated accompaniment of the other. The big surprise comes in the seventh variation, when the horn call that opened the quartet returns. It is all the more amazing to realize that the first, third, and sixth notes of the horn figure make up the outline of the original last movement theme! Variation VIII, then, is based on the transition passage from the first movement. And the coda combines the themes from the two outside movement for a brilliant ending.

The Joachim Quartet gave the first performance in Berlin on June 4, 1876.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 2, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Celestia Feliz
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, ***piano and harpsichord***
Mark Porcaro, ***guitar***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in A Major	Antonio Vivaldi
Preludio: Presto	(1678-1741)
Capriccio: Presto	
Corrente: Allegro, Adagio	
Giga: Allegro vivace	
Serenata al Alba del Dia	Joaquín Rodrigo
Andante moderato	(b. 1901)
Allegro	

Roumanian Folk Dances
Béla Bartók
(1881-1945)

- Jocul Cu Bâta (Dance With Sticks)
- Brâul (Waistband Dance)
- Pe Loc (Stamping Dance)
- Buciumeana (Hornpipe Dance)
- Poarca Românească (Roumanian Polka)
- Manuntelul (Quick Dance)

Sonata No. 8 in G Major, op. 30
Ludwig van Beethoven
(1770-1827)

- Allegro assai
- Tempo di minuetto
- Allegro vivace

Friday, March 8, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Veronica Lynn Hanson
soprano

Student of
Arden J. Hopkin & Rebecca Wilberg

Assisted by
Robin Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

From **C Minor Mass**	Wolfgang Amadeus Mozart
Laudamus Te	(1756-1791)
Et Incarnatus est	

Linda Watkins, *flute*
Melissa Oxborrow, *oboe*
Spencer Layton, *bassoon*

II

Ständchen	Richard Strauss
Du meines Herzens Krönelein	(1864-1949)
Frühlingsfeier	

III

Le charme
Sérénade italienne
Les papillons
Chanson perpétuelle

Ernest Chausson
(1855-1899)

Victoria Ferris, *violin*
Emily Barrett, *violin*
Mihaela Ganea, *viola*
Sariah Mourik, *cello*

IV

The Silver Swan
The Unassuming Owl
Red with Menace

Todd Coleman
(b. 1970)

Todd Coleman, *conductor*
James Whorlton, *piano*
Linda Watkins, *alto flute*
Tim Hutchings, *bass clarinet*
Mike Mulstum, *viola*
Ed Stephenson, *cello*
Rebecca Donoho, *string bass*
Diane Clarke, *percussion*

VI

There's Nae Lark
Rain Has Fallen
The Secrets of the Old
Nocturne
I Hear an Army

Samuel Barber
(1910-1981)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 8, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Lila Stuart-Bachelder and Friends
in a
MOST UNUSUAL RECITAL

featuring

Daniel Bachelder, ***trombone***
Bret Jackson, ***trumpet***
Ronald Brough, ***snare drum***
Elizabeth Ruppe, ***piccolo***
Randall Boothe and Robin Hancock, ***piano***

Program

Piango gemo	Antonio Vivaldi (1669-1741)
Nachtwandler	Arnold Schoenberg (1874-1951)
Cinq Épitaphes d'une femme par son mari d'une dévote d'un paresseux du pauvre Scarron, par lui-même d'un Grand Médecin	Pierre Vellones
Une Flute invisible	Camille Saint-Saëns/D. Bachelder (1835-1921)
Romance de Mignon	Henri Duparc/D. Bachelder (1848-1933)
Some of My Favorite Encores	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

Tuesday, March 12, 1996
de Jong Concert Hall
Brigham Young University
Provo, Utah

Thursday, March 14, 1996
Pasadena High School Auditorium
Pasadena, California

Friday, March 15, 1996
American Choral Directors Association
Western Division Convention
Pasadena, California

Saturday, March 16, 1996
Disneyland
Carnation Plaza
Anaheim, California

Program

I

*Brothers, Sing On! Edvard Grieg

*Fight the good fight, with all thy might! John Gardner

II

*Ubi caritas et amor Chant melody
*Ubi caritas et amor Mack Wilberg

Where there is charity and love,
God is there also.
The love of Christ has gathered us together,
Let us rejoice in Him and be glad.
Let us revere and love the living God.
And let us love one another with a sincere heart.

*Het Kerelslied (Battle Song from 1323) Henk Badings

We will sing about the men of malice.
They have long beards,
Their clothes are in tatters,
They wear their caps askew,
Their hoods are upside down,
And their stockings and shoes are patched.

Curds and whey, bread and cheese,
That is what he eats all day.
A large jump of rye-bread suits him well,
He often eats more than he should.

When his wife comes for him
She appears as a slattern,
Spinning with a dirty skirt
And a rag around her neck.

Curds and whey, bread and cheese,
etc.

He wants to go to the fair
Where he fancies himself a noble lord.
There he wants to smash everything
With his rusty sword.
He feels all the world is his.

Curds and whey, bread and cheese,
etc.

His wife comes for him again.
She swears at him with malice.
Then he gives her a piece of her favorite cake
And she is happy again.

Curds and whey, bread and cheese,
etc.

We will sing of the men of malice.
Trotting over the field and heath
They only brood on evil.
One should chase and catch them,
And drag and hang them.

Curds and whey, bread and cheese,
etc.

III

Lead, Kindly Light — John B. Dykes
arr. Mack Wilberg

River in Judea — Jack Feldman
arr. John Leavitt

Jon Humberstone, *soloist*

IV

From the Music of Disney — Alan Menken and Elton John
arr. by Ed Lojeski, Roger Emerson
and Mark Brymer

Aladdin:
Arabian Nights; A Whole New World

Pocahontas:
Mine, Mine, Mine; Just Around the Riverbend

Beauty and the Beast:
Be Our Guest; Gaston; Beauty and the Beast

The Lion King:
Hakuna Matata; Circle of Life

The Little Mermaid:
Kiss the Girl; Under the Sea

Ken Wayne, André Hicken, Jon Humberstone, Danny Stiles,
Matthew Tollestrup, Jon Jensen, Kevin Elzey,
Justin Whittaker and Jeremy Whittaker, *soloists*

V

Folk Music from Around the World

*Tamure i Tahiti nei (*Tahiti*) arr. H. Jarolde Harris

Come to Tahiti and dance the tamure.

*I Wish I Had the Shepherd's Lamb (*Ireland*) arr. Mack Wilberg

I wish I had the shepherd's lamb,
and Katey coming after.

And O! I hail you, I hail you,
You are my heart's love without decit,
and O! I hail you, I hail you,
And you are your mother's little pet!

I wish I had a yellow cow,
and welcome from my darling.

And O! I hail you, I hail you,
You are my heart's love without decit, etc.

I wish I had a herd of kine,
And Katey from her father.

And O! I hail you, I hail you,
You are my heart's love without decit, etc.

*El Yivneh Hagalil (*Israel*) arr. Peter Sozio

God will build Galilee,
Blessed is the building of Galilee.

*Jump Down, Spin Around (*United States)* arr. by Norman Luboff,
Harry Belafonte and
William Attaway

Danny Stiles, *soloist*

*Betelehemu (*Nigeria*) via Michael Babtunda Olatunji
arr. Wendell Whalum

André Hicken, *soloist*

We are glad that we have a Father to trust.
We are glad that we have a Father to rely upon.
Where was Jesus born?
Where was He born?
Bethlehem, the city of wonder.
That is where he was born.

Praise, praise, praise to Him.
We thank Thee for this day,
Gracious Father.
Praise, praise, praise to Thee,
Merciful Father.

*selections to be performed at the Western Division Convention of the American Choral Directors Association

Brigham Young University Men's Chorus

The Brigham Young University's Men's Chorus is thought to be the largest collegiate male choral organization in the country. One of six choral ensembles at BYU, the Men's Chorus continues a vibrant and rich tradition of choral singing at the university.

The Men's Chorus was founded in 1958 by Ralph Woodward who conducted the ensemble until his retirement in 1984. During Woodward's tenure the choir maintained a high standard of performance, concentrating on the fine literature for men's voices. In the fall of 1984, Mack Wilberg was appointed conductor of the group. The choir began that year as an ensemble of 45 voices. Over the ensuing years the Men's Chorus has steadily grown to its present membership of 222 voices, with over 350 annually auditioning for the ensesmble. As a result of its versatile literature and engaging performance style, the BYU Men's Chorus has become one of the most popular performing groups on campus and beyond.

The choir performs the great repertoire for men's voices of all periods, as well as spirituals, and works in various popular idioms. Folk music also has an important place in the repertoire of the chorus. In addition, Mack Wilberg regularly arranges and composes for the group.

The Men's Chorus recently released their first recording, *Shout With Glory* (Hymns, Spirituals and Folksongs) which is on the Deseret Book label.

The 1995-96 Chorus

Each year the BYU Men's Chorus includes a diverse and unique representation of the university community. This year's edition of the choir includes two sets of identical twins, eight sets of brothers and 22 members of the choir whose siblings have at one time sung in the ensemble. Choir members not only originate from the United States and Canada, but from countries throughout the world. Of the 222 members of the choir only 16 are music majors with the remainder drawn from every college and department of the university. Over 150 members of the BYU Men's Chorus have served as two year volunteer missionaries in such countries as Mexico, the Phillipines, Bulgaria, Germany, Portugal, Brazil, Poland, Chile, Spain, Taiwan, Costa Rica, Argentina, Uruguay, Ecuador, Singapore, Australia, Hungary, France, Finland, Russia, Switzerland, England, Korea, Japan, Thailand, Belgium, Micronesia, the Dominican Republic, Hong Kong, Norway, Italy, South Africa, Romania, Sweden, and Paraguay.

Mack Wilberg, *conductor*

Mack Wilberg is Professor of Music and Director of Choral Activities at Brigham Young University where he conducts the Concert Choir and the Men's Chorus. In addition to his conducting responsibilities he teaches undergraduate and graduate courses at the university and is active as pianist, chamber musician, clinician, composer, arranger, and guest conductor throughout the United States and abroad. A graduate of Brigham Young University, he holds graduate degrees from the University of Southern California.

Choral Music at Brigham Young University

Under the direction of Mack Wilberg and Ronald Staheli, Brigham Young University maintains national and international prominence in choral music. The university's ensembles include the Men's Chorus which involves over 200 men, the Women's Chorus with 100 voices, the Concert Choir comprised of 80 singers, and the Brigham Young University Singers with 40 voices. The University Chorale, an open enrollment choir divided between two sections, regularly attracts over 400 students. Choir personnel avoid any duplication, as every student is allowed to be enrolled in only one ensemble per year.

Along with their individual performances each semester, the select choirs combine several times annually for additional concerts. These include the Homecoming Choral Showcase, the Celebration of Christmas, the Winter Choirfest, and a choral-orchestral collaboration at the conclusion of each school year. In 1992 and 1994 *A Celebration of Christmas* and *A Thanksgiving of American Folk Hymns*, were broadcast over PBS stations nationwide, and continue to be aired annually.

The five choral organizations at Brigham Young University give both graduate and undergraduate students an opportunity for training, experience, and personal growth in all aspects of the choral spectrum. These ensembles also provide those select students admitted into the rigorous graduate choral program unique chances to conduct.

The Department of Music

Since the founding of the university, the arts and humanities have played an important role in Brigham Young University's commitment to educate the whole person. Fulfilling its part of this charge, the Department of Music offers programs of study in composition, studio composition and productions, music theory, music performance, music education, pedagogy and studio teaching, music history, and sound recording and reinforcement. With 57 faculty members and approximately 70 special instructors in the department, performance instruction is offered in virtually every performing area.

The Department of Music is housed in the beautiful Harris Fine Arts Center near the center of the BYU campus. The music portion of the building houses complete performance facilities that include ample rehearsal and practice space, state of the art recording studios, an electronic music lab, a 400-seat recital hall, and a 1400-seat concert hall.

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*
James Kasen, *graduate assistant*
Ryan Murphy and Ken Siders, *piano*
James Kasen, *organ*

Tenor I

Michael Affleck	Sandy, UT
Bill Affleck	Sandy, UT
Lionel Alomia	Quito, Ecuador
Alberto Ballado	Mexico
Scott Barlow	Golden, CO
Logan Barrowes	Spanish Fork, UT
Duane Bitner	Sandy, UT
Darren Boss	Beraverton, OR
David Bowman	Saratoga, CA
James Bradshaw	Ogden, UT
Ky Christensen	Grand Junction, CO
Darin DeMille	Cedar City, UT
Joel Dullum	Portland, OR
Justin Flosi	Chicago, IL
Nathan Frost	Show Low, AZ
Rick Gabbitas	Bakersfield, CA
James Galbraith	Provo, UT
Josh Gardner	Billings, MT
Jon Halling	Mantua, UT
Charles H. Hamilton	Salt Lake City, UT
Jared Hanson	Draper, UT
Scott Hardy	South Jordan, UT
Percy Hawkes	Colombia, Bogota
André Hicken	Lethbridge, AB, Canada
Casey Johnson	Nephi, UT
Cort Johnson	Great Falls, MT
Dirk Johnson	Great Falls, MT
Jeffrey Jones	Boulder, CO
Chris Knudsen	Orem, UT
Ryan Labrum	Murray, UT
Michael Lamb	Springfield, MO
Matthew LaTomme	North Bend, OR
David Liljenquist	Idaho Falls, ID
Jon Marshall	Highland, UT
Richard McDermott	Bountiful, UT
Aaron Merrill	Orem, UT
Jason Merrell	Cottonwood Heights, UT
Daniel Morgan	Dugway, UT
Ryan Murphy	Newtown, CT
Lance Nielsen	Henderson, NV
Kelly Peterson	Ft. Scott, KS
Drew Peterson	Ft. Scott, KS
Geoffrey Peterson	Ft. Scott, KS
Chris Rigdon	Garland, UT
Justin Rollins	Green River, WY
Troy Skousen	Cypress, CA
Aaron Sherinian	South Pasadena, CA
Matt Sommer	Claremont, CA
Danny Stiles	Ventura, CA
Kim Struthers	Provo, UT
Matthew Tollestrup	Vernon, BC, Canada
Derek Warner	Gig Harbor, WA
Duane Wesemann	Bountiful, UT
Michael Westover	Salem, OR
James Wheatley	Englewood, CO
Seth Williams	South Jordan, UT
Jeremy Woolstenhulme	Las Vegas, NV

Tenor II

Taylor Anderson	Normal, IL
Michael Baggaley	Sandy, UT
Jarom Ballantyne	Nysssa, OR
Hart Beal	Arco, ID
Chad Black	Houston, TX
Marcus Boyer	Springville, UT
Richard Brunson	Taylorsville, UT
Mark Christenson	Sandy, UT
Kevin Elzey	Bellevue, WA
Greg Eppich	Ogden, UT
Mike Evans	Falls Church, VA
Keith Fenstermacher	Corona, CA
Benjamin T. Ford	Lakewood, CO
Darin Gardner	Show Low, AZ
Brad Gillespie	Vancouver, WA
David Gordon	Provo, UT
Ryan Gunderson	Rochester, MN
Matt Harmon	Berkeley, CA
Jeffrey C. Hocker	Cedar Rapids, IA
Nick Hodgman	Provo, UT
Brent Hoppe	Moorestown, NJ
Cory Hrncirik	Visalia, CA
Jon Humberstone	Salt Lake City, UT
Matthew Jorgensen	Moses Lake, WA
Paul Lacey	Drummond, MT
Cory Larson	Gig Harbor, WA
Joe LeBaron	Salt Lake City, UT
Jay Lessley	Mesa, AZ
Joel Longhurst	Salt Lake City, UT
Daniel Ludlow	Provo, UT
Seth Packham	Blackfoot, ID
Jason Packham	Blackfoot, ID
Jared Palmer	Calgary, AB, Canada
Scott Petersen	Laguna Niguel, CA
Jason Rogers	Arlington, WA
Jordan Rogers	Alpine, UT
Grant Sanders	Byron, WY
Ryan Shelton	Tampa, FL
Nathan Sipherd	Provo, UT
Steven Smith	Hacienda Heights, CA
Mark R. Taylor	St. George, UT
Michael Tonks	Los Alamos, NM
Russell Trapnell	Mesa, AZ
Phillip Upton-Rowley	Redmond, WA
Ken Wayne	Homewood, IL
Edwin Wells	Vacaville, CA
Joe Whitfield	Tallahassee, FL
Brandon Woolf	Provo, UT
Bill Zimmerman	Buffalo, MN

Bass I

Dave Billings	Kent, WA
Paul Boxell	Salt Lake City, UT
Randy Britsch	Orem, UT
Rick Burton	Salt Lake City, UT
Chris Cardon	Provo, UT
Michael Cole	Des Moines, WA
Dean Coleman	St. George, UT
Matthew Cornish	Stone Mountain, GA
Christopher H. Cummings	Salt Lake City, UT
Scott Curtis	Safford, AZ
Bryce K. Earl	Reno, NV
Joshua Edwards	Dhahran, Saudi Arabia
Bruce Gabbitas	Bakersfield, CA
Sam Gibbs	Salt Lake City, UT
Miro Gomez	Atlanta, GA
David Halls	Pinetop, AZ
Daniel Handy	Orem, UT
Michael Handy	Orem, UT
Tim Hanna	Murray, UT
Adrian Harvey	Phoenix, AZ
David Hersam	Exeter, NH
Jacob Hiatt	Issaquah, WA
Jon Hyatt	Orem, UT
Scott S. Johnson	Orem, UT
Scott Jackson, Jr.	Salt Lake City, UT
Jon Jensen	Lyman, WY
Arno Karssen	Eindhoven, The Netherlands
Scott Keate	Centerville, UT
Zane Kerby	Arlington, VA
Jonathan Kirkham	Plymouth, MN
Brad Knoles	Bountiful, UT
Kevin Lafond	Tampa, FL
Jefferson Langford	Overland Park, KS
David Layton	Anchorage, AK
Nathan Lowry	Redding, CA
D. Ray Mantle	Mission, TX
Brian McMurdie	Dallas, TX
Nathan Munson	Claremont, CA
Scott Paul	Gaithersburg, MD
Tom Pettit	Mesa, AZ
Brian Porter	West Jordan, UT
Jeremy Rich	Preston, ID
Frank Richards	Scottsdale, AZ
Van Rider	Danbury, CT
Daryl O. Smith	Mesa, AZ
Cameron Sneddon	Sneddon, NB
Jacob Thomas	Orem, UT
Warren Williams	Santa Barbara, CA
Jeremy Washburn	Orem, UT
Jeremy Whittaker	Highland, UT
Justin Whittaker	Highland, UT
Robert Wood	Tacoma, WA

Bass II

Ryan J. Bateman	Boise, ID
Layne Benzley	Provo, UT
Shane Brock	West Valley City, UT
Jonathan Burgess	Kingston, NY
Christopher Burton	Canyon Country, CA
Heath Charter	White Bear Lake, MN
Alan Christenson	Alamogordo, NM
Matthew Clayton	Albuquerque, NM
Matthew Cowley	Humble, TX
Scott G. Curtis	Mesa, AZ
Matt Decker	Duluth, GA
Greg Doyle	Mesa, AZ
Doug Earl	Las Vegas, NV
Alex Eastman	Bountiful, UT
David England	Chubbuck, ID
Doug Fairbanks	White Bear Lake, MN
James Finnigan	Glenelg, MD
Sam Hales	Richland, WA
Matthew Hall	Seattle, WA
Bryan Halverson	Valencia, CA
Ray Hammond	Sandy, UT
Michael Hase	Murray, UT
Mike Holdaway	Sun Prairie, WI
Drake Howell	Draper, UT
Andy Huff	Springfield, VA
Jonathan Hull	Bountiful, UT
Steven Jankovich	Salt Lake City, UT
Christopher Jessop	Orem, UT
Christopher Johns	Buckhannon, WV
Daniel Jones	Alpine, UT
John Jorgensen	Glenwood, UT
Dale Kitchen	Fairview Heights, IL
Steele Knudson	Arlington, VA
Russell Koenig	Atlanta, GA
Michael LaClare	Westlake, OH
Jason Lovell	Orem, UT
Cameron Merrick	Boring, OR
Andy Mohlman	Tooele, UT
Sam Mudrick	Reston, VA
Brian Norfleet	Grants Pass, OR
Erik Orton	Springfield, VA
Donald Putt	Red Hill, PA
Matthew Rich	Whitefish Bay, WI
Michael Richards	Provo, UT
Randy Robertson	Lodi, CA
Ken Siders	Woodland, CA
Ryan Sipherd	Provo, UT
Dave Smith	Boise, ID
Kevin Smith	Provo, UT
Richard Speckart	Salt Lake City, UT
Nathan Stitt	Kennewick, WA
Andy Swensen	Twin Falls, ID
Kevin Thompson	Riverton, UT
Mike Thomas	Decatur, IL
Tom Tree	Tacoma, WA
Brent Wells	Fountain Valley, CA
Chris Wells	Fountain Valley, CA
Kenneth Wells	Oakley, ID
Brian Whitaker	South Jordan, UT
Kris Whitehead	Lethbridge, AB, Canada
Daniel Wilcox	Albuquerque, NM
Phillip Wilson	Salt Lake City, UT

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1996 - 7:30 P.M.
Madsen Concert Hall

BYU FLUTE CHOIRS

Silver Breeze
Vivian Ellsworth, *conductor*

Concerto in B-flat, op. 8, No. 1 I. Allegro II. Adagio III. Allegro	Johann Christoph Pepusch (1669-1752) arr. Vivian Ellsworth
How Lovely is Thy Dwelling Place from **Ein Deutsches Requiem**	Johannes Brahms (1833-1897) arr. Nora Kile

Mark Ellsworth, *organ*

Rondo from **Eine Kleine Nachtmusik**	Wolfgang Amadeus Mozart (1756-1791) arr. Dorli McWayne

Intermission

Flutes Futura
Elizabeth Ruppe, *conductor*

Cyclorama 1	Fisher Tull (b. 1934)
Monochrome V	Peter Schickele (b. 1934)
Cloud Studies	Leo Kraft

Guest Conductor
Dr. Ralph G. Laycock

Silver Breeze

Tiffany Allen
Amber Benedict
Clarissa Blackmer
Mary Egbert
Jenny Gilchrist
Dixie Harris
Janice Ipson
Jennifer Mosteller
Cari O'Neil
Jennifer Sittig
Suzanne Stevens
Brie Stockwell

Alto Flute

Kaylie Brown
Nikki Downs

Bass Flute

Michelle Tanner

Flutes Futura

Megan Bartholomew
Anjanette Butler
Kristin Clawson
Lauren Cundick
Rachel Farnsworth
Amy Frost
Laurie Halgren
Anne Madsen
Anne Montgomery
Kzandra Myers
Kristin Parker
Crystal Shields
Christin Trendler
Marin Wall
Linda Watkins

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Marta Franson
viola

Student of
David Dalton

Assisted by
Emily McKellar, *piano*
Kim Keller, *organ*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Largo	Francesco Maria Veracini (1690-1768)
Sonata in D Minor Andante Allegro moderato	Mikhail Glinka (1804-1857)
Speed Etude	Quincy Porter (1897-1966)
Yizkor (In Memoriam)	Oedoen Partos (1907-1977)
Fantaisie	Johann Nepomuk Hummel (1778-1837)

Refreshments served.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 13, 1996 - 7:30 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Group 1

Tunes	Style
Herman's Hornpipe	Old-time Fiddle
Summertime Blues	Country
Stars n' Stripes	Sousa March
Aly's Waltz	Shetland Islands
Not for Long	Student Original
Troublesome Creek	Bluegrass

Group 2

Under the Double Eagle	19th Century March
Wichita	Midwest Folk
Shady Grove	Appalachian Folk
We and the Moon are Neighbors	Lebanese Folk
Back Up and Push	Bluegrass Gospel
Running from an Angel	Folk/Pop
Here I Am	Blues

In May 1996 the Folk Music Ensemble will travel to Scandinavia on tour with the International Folk Dance Ensemble. In July they will travel to Iceland and Netherlands.

If you are interested in becoming a member of the Folk Music Ensemble, please sign-up for Music 329R in the class catalog. Auditions are required but are not highly demanding (very few people ever get cut). Auditions are held on the first Tuesday of classes during Fall and Winter semesters from 3-6 p.m. in the North foyer of the de Jong, 4th level.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 13, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Michelle Lambert
trombone

Student of
Daniel Bachelder

Assisted by
Dian Baker-Drinkall, ***piano***
Peter Jensen, ***trombone***
Vincent Han, ***trombone***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Blue Bells of Scotland	Arthur Pryor
Allegro	
Andante	
1st Variation	
2nd Variation	
Vivace	

Sinfonia	Giovanni Battista Pergolesi
Andante	(1710-1736)
Allegro con brio	
Adagio	
Allegro	

Trombone Trio	TBA
Unaccompanied Trombone Solo	Barney Childs
Recitative	(b. 1926)
Double	
Rondo	
Concerto pour Trombone et Piano	Launy Grondahl
Moderato assai ma molto maestoso	(1886-1960)
Andante grave--Mosso	
Maestoso--Allegretto, scherzando	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 14, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Angela Dixon
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robert Mills, ***piano***
Bret Jackson, ***trumpet***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

7 Arie con Tromba sola	Alessandro Scarlatti
Rompe sprezza	(1660-1725)
Farò la vendetta	

II

Und steht Ihr früh	Hugo Wolf
Mein Liebster ist so klein	(1860-1903)
Auch kleine Dinge	
Der Rattenfänger	
Und willst du deinen Liebsten sterben sehen	

III

Clair de Lune (Fêtes Galantes)	Claude Debussy (1862-1918)
Paysage sentimental	
Le Balcon (Cinq poèmes de Baudelaire)	
Fantoches (Fêtes Galantes)	
Noël des enfants qui n'ont plus de maisons	

IV

My Lizard (Wish for a Young Love), op. 41, no. 2	Samuel Barber (1910-1981)
The Desire for Hermitage, op. 29, no. 10	
Monks and Raisins, op. 18, no. 2	

V

"Good Thing Going", from **Merrily We Roll Along**	Stephen Sondheim (b. 1930)
"Isn't It?" from **You're Gonna Love Tomorrow**	
"Unusual Way", from **Nine**	Maury Yeston (b. 1945)
"Show Me", from **My Fair Lady**	Frederick Loewe (1901-1988)
"How Could I Ever Know?", from **The Secret Garden**	Lucy Simon (b. 1940)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 14, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Megan Knight
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue in F Minor from WTC II, BWV 882	Johann Sebastian Bach (1685-1750)
Sonata, op. 2, No. 2 in A Major Allegro vivace Largo appassionato Scherzo: Allegretto Rondo: Grazioso	Ludwig van Beethoven (1770-1827)

Intermission

Intermezzo in E-flat Major, op. 117, No. 1	Johannes Brahms .(1833-1897)
Prelude from Pour le Piano	Claude Debussy (1862-1918)
Sonetto 123 del Petrarca	Franz Liszt (1811-1886)
Suite for Piano, op. 13 Scherzo	Robert Muczynski (b. 1929)

Brigham Young Department of Music Presents

PHILHARMONIC ORCHESTRA

Bryce Rytting, *conductor*

Thursday, March 14, 1996
7:30 P.M.
de Jong Concert Hall

BYU Philharmonic Orchestra
Bryce Rytting, ***conductor***

Program

"In the Beginning . . ."	Todd Coleman
"Intermezzo" from **Cavalleria rusticana**	Pietro Mascagni (1863-1945)
Saint John's Night on the Bare Mountain	Modest Mussorgsky Nikolay Rimsky-Korsakov (1839-1881, 1844-1908)
"Hungarian March" from **La damnation de Faust**	Arranged by Hector Berlioz (1803-1869)

Intermission

Pictures at an Exhibition Promenade The Gnome Promenade The Old Castle Tuileries: Dispute between Children at Play Bydlo Promenade Ballet of the Unhatched Chicks Samuel Goldenberg and Schmule Promenade The market at Limoges: The Big News Roman Graves in the Catacombs of Paris With the Dead in a Dead Language Baba-Yaga's Hut on Hen's Legs The Knight's Gate in Kiev, the Ancient Capital	Modest Mussorgsky, orchestrated by Maurice Ravel (1839-1881, 1875-1937)

PROGRAM NOTES

"In the Beginning . . ." is a world premiere by Todd Coleman, a composition student at BYU. The first pages in Genesis inspired this work, which begins with the creation and ends with Eve's response to having been cast out of the Garden of Eden: "Were it not for our transgression we never should have had seed, and never should have known good and evil, and the joy of our redemption, and the eternal life which God giveth unto all the obedient."

The **"Intermezzo"** from ***Cavalleria rusticana*** serves the same function in tonight's concert as it does in the opera from which it was taken: it provides a moment of calm between some pretty tempestuous music.

St. John's Night on the Bare Mountain, largely the work of Nikolay Rimsky-Korsakov, is usually called Mussorgsky's *Night on Bald Mountain*. Although we list it under Mussorgsky's name, what you will hear tonight bears little resemblance to any of his several versions of the work. What has not changed is the story the music tells: originally written as the finale of an opera entitled *The Witch*, this piece depicts the devil presiding at a black sabbath. Walt Disney's Fantasia gets this right,in stark contrast to, say, the centaurs and cherubs that are imposed upon Beethoven's Sixth Symphony or the dinosaurs lurching through Stravinsky's Rite of Spring. Here is Rimsky-Korsakov's summary of the plot: "Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of Satan. Glorification of Satan. Black mass. Witches' Sabbath. At the height of the Sabbath there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak." Can you count how many times the bell chimes?

When Berlioz visited Pest, he made an arrangement of a Hungarian march in order to please the natives. It made such a splash that he decided to incorporate it into a larger work, ***The Damnation of Faust***. Berlioz says: "I took the liberty of locating my hero in Hungary when the action begins, and of making him witness the passage of the Hungarian army across the plain. . . . A German critic professed to find it most irregular that I should have done so, and said I had no business putting Faust there. I cannot see why. I would have had no hesitation intaking him anywhere in the world if the work would have benefitted."

(Just in case you're interested, the music begins with a march in rounded binary form. This is followed by a quieter march (the trio), also in rounded binary form. Then the theme from the first march returns to gradually become noisier and grander until the end. Fun piece.)

Pictures at an Exhibition celebrates the memory of Victor Hartman, an architect, painter, illustrator, and designer. After Hartman's death at the age of thirty-nine, a memorial exhibition of his work was mounted in St. Petersburg. One of his friends, Vladimir Stasov, writes of the genesis of *Pictures at an Exhibition*: "Mussorgsky, who loved Hartman passionately and was deeply moved by his death, planned to "draw in music" the best pictures of his deceased friend, representing himself as he strolled through the exhibition, joyfully or sadly recalling the highly talented artist." While the titles for most of the movements are self-explanatory, a few require some explanation. To start, the "Promenades" are the movements that represent Mussorgsky's moods as he strolls through the exhibit of Hartman's art. "Bydlo", a Polish word for "Cattle" depicts the lumbering of a heavy ox-cart. "Samuel Goldenberg und Schmule" contains portraits of two Jews, the first is rich, and the second one poor. The piece ends with both men in conversation. "The market at Limoges" depicts a bunch of gossips tantalizing each other with their news. The penultimate piece in the set is also the most spectacular. Michael Russ reports that Baba-Yaga is a witch who appears in Russian fairy-tales. "She lives deep in the woods in a hut whose hen's legs allow it to rotate to face each unfortunate newcomer. There she lures lost children to eat them, crushing their bones in the giant mortar in which she rides through the woods propelling herself with the pestle and covering her tracks with a broomstick."

The final movement is the noblest and most majestic of the set. With its echos of church music and bells it clearly aims at more than a representation of a gate. Rather, it seems to transfigure the memory of Mussorgsky's friend in an fervent and majestic homage to Russia.

PHILHARMONIC ORCHESTRA

Violin
Martha Thompson,
concertmaster
Rachel Bakes
Tiffany Brubaker
Kristen Burnside
Caren Case
Melissa Christensen
Rebecca Cook
Amy Dutton
Emily Evans
Luann Fagerburg
Celestia Feliz
Linda Fifield
Rebecca Forstner
Brian Gardunia
Alena Hatch
Cathy Higginson
Heidi Keith
Hilary Kiser
Whitney Klomp
Kristen Koralewski
Terumi Matsuura
Ryan May
Melissa Mildenstein
Emily Miller
Adrienne Miller
Mindi Moore
Anna Nibley
Jenny Nybo
Matthew Oshida
James Rasmussen
Eve Ross
Allison Unsworth
Sonia Walker*
Darren Wilcox
Andrea Woods
Rebekah Wright*
Jan Yarrington

Viola
Cynthia Covington*
Marta Franson
Marie Garrett
Tessy Lund
Kathryn Madsen
Michael Malstrom
Elizabeth Nally
Leilani Parente*
Rachel Pettit
Amanda Ridge
Molly Sanchez
Emily Shelton

Cello
Jared Bolles
Kristiana Dahlquist
Emma Farnsworth*
Paul Jenkins
Anneliese Lau
Kathrine Merrill
Marianne Pearson
Jesse Smith
Zhao Wenbin

Bass
Rynell Andersen
Angela Cooley
Rebecca Donoho*
Dan Lee
Dan O'Bryant
Sam Peery

Flute
Rebecca Maughan
Cook
Tricia King
Marin Wall
Kzandra Myers
(alto)

Oboe
Melissa Oxborrow
Heather Martin
Mika Vincent
(English Horn)

Clarinet
Amy Lee
Lea Saville
Tim Hutchings

Alto Saxophone
Tim Owen

Bassoon
Michael Dalby
Amanda Bryan
Kasey Koch
(Contra)

Horn
Wendy Henson*
Mat Croft*
Barbara Johnson
Robert Lee
Kevin Baker

Trumpet
Philip Kersh*
Rick McFarland
Adam Lambert
Todd Halverson

Trombone
Michelle Lambert
T. Lavone Cahill
Karl Q. Johnson

Euphonium
Casey Smith

Tuba
Jeffrey C. Lance

Percussion
Rone Sparrow*
Charles Steffes
Adam Richards
Mark Wolfersberger

Celeste
Brian Hall

Harp
Julianne Jackson

*** section leader**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 15, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Dianna Lyn Rhodes
viola

Student of
David Dalton

Assisted by
Dian Baker-Drinkall, ***piano***
Laurie Madsen Snarr, ***harp***
Linda Watkins, ***flute***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Elegiac Trio	Sir Arnold Bax (1833-1953)
Passacaglia in C Minor	Heinrich Biber (1644-1704)
Romance, op. 85	Max Bruch (1838-1920)

pause

Concerto, "Homages" I. Langsam--Bewegt energisch (In memoriam Paul Hindemith) II. Andante (To the memory of Lionel Tertis) III. Vivace (To William Primrose)	Merrill Bradshaw (b. 1929)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 15, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Spencer Layton
bassoon

Student of
Glenn Williams

Assisted by
Jayne Galloway, ***piano***
Brian Hall, ***piano***
Michael Dalby, ***bassoon***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonate (1938)	Paul Hindemith
Leicht bewegt	(1895-1963)
Langsam--Marsch--Beschluss, Pastorale: Ruhig	
Scherzo	O. Miroshnikov
Sarabande èt Cortege (1942)	Henri Dutilleux
	(b. 1916)

Intermission

Concerto in F Major for 2 Bassoons	Johann Baptist Vanhal
Allegro moderato	(1793-1813)
Andante grazioso	
Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 15, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Todd Coleman
composition

Student of
David Cottle, Stephen Jones, Murray Boren

Required for the degree Bachelor of Music with a major in Composition

Program

Breath of Life	(summer 1994)
Dialogue for Two Pianos I. An "Animated" Discussion II. Ensuing Argument III. Hurt Feelings & Resolution	(fall 1995)
Divergent Strains	(fall 1994)
Gestures	(winter 1996)
Mais Rösten	(summer 1994)
Undertones	(winter 1996)
No it as I vorp mi	(in progress)
The Silver Swan	(winter 1995)
Tapestry	(winter 1996)
Red with Menace	(winter 1995)
An Unassuming Owl	(winter 1995)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kristen M. Koralewski
violin

Student of
Barbara Williams

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 25, K. 301, in G Major	Wolfgang Amadeus Mozart
Allegro con spirito	(1756-1791)
Allegro	
Sonata in A Major, no. 2, op. 100	Johannes Brahms
Allegro amabile	(1833-1897)
Andante tranquillo - Vivace	
Allegretto grazioso (quasi Andante)	
Duo Concertant for violin and piano	Igor Stravinsky
Cantiléne	(1882-1971)
Eglogue I	
Eglogue II	
Gigue	
Dithyrambe	

(over)

Romance, op. 28	Gabriel Fauré (1845-1924)
Three Preludes	George Gershwin--Heifetz (1899-1987)

I. Allegro ben ritmato e deciso
II. Andante con moto e poco rubato
III. Allegro ben ritmato e deciso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Anneliese Lau
cello

Student of
Roger Drinkall

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata for Cello and Piano, op. 6	Samuel Barber
I. Allegro ma non troppo	(1910-1981)
II. Adagio - Presto - di nuovo Adagio	
III. Allegro appassionato	
Sonata for Cello and Piano, op. 4	Zoltan Kodály
I. Fantasia: Adagio di molto	(1882-1967)
II. Allegro con spirito	

Intermission

Concerto for Cello in A Minor, op. 129	Robert Schumann
I. Nicht zu schnell	(1810-1856)
II. Langsam - Etwas breiter - Schneller	
III. Sehr lebhaft	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rachel Bakes
violin

Student of
Barbara Williams

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, "The Devil's Trill"	Guiseppe Tartini--Kreisler
Larghetto--Allegro energico--Grave	(1692-1770)
Allegretto assai--Grave--Allegretto assai	
"La fontaine d'Arethuse", from *Mythes*, op. 30	Karol Szymanowski (1882-1937)
Symphonie Espagnole, op. 21	Édouard Lalo
Allegro non troppo	(1823-1892)
Scherzando: Allegro molto	
Andante	
Rondo: Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Deseret Quartet

Harry Curby, ***violin***
Barbara Williams, ***violin***
David Dalton, ***viola***
Terry King, ***cello***
Irene Peery, ***piano***

Quartet in A Minor, op. 132	Ludwig van Beethoven
Assai sostenuto; Allegro	(1770-1827)
Allegro, ma non tanto	
Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydishen Tonart: Molto adagio; Neue Kraft fühlend: Andante *	
Alla marcia, assai vivace	
Allegro appassionato	
Quintet, op. 57	Dmitri Shostakovich
Prelude: Lento, poco piu mosso	(1906-1975)
Fugue: Adagio	
Scherzo: Allegretto	
Intermezzo: Largo	
Finale: Allegretto	

* Holy song of Thanksgiving to the Divinity by a
convalescent, in the Lydian mode: Molto adagio;
The invalid feels new strength: Andante

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Charlotte Miller
piano

Student of
Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite 6 in E Major, BWV 817	Johann Sebastian Bach (1685--1750)
Allemande Courante Arabande Gavotte Polonaise Menuet Bourree Gigue	
Six Dance in Bulgarian Rhythm	Béla Bartók (1881-1945)
Sonata in A Minor, K. 310	Wolfgang Amadeus Mozart (1756-1791)
Allegro maestoso Andante cantabile con epressione Presto	
Prelude in B-Flat Major, op. 23, No. 2	Sergei Rachmaninoff (1873-1943)

Brigham Young University Department of Music Presents

WOMEN'S CHORUS

Tracy Turek, *director*

Tuesday, March 19, 1996
7:30 P.M.
de Jong Concert Hall

WOMEN'S CHORUS

Directed by Tracy Turek

Accompanied by Emily Neil, Amanda Hall, Jill Winters, David Young, Kimberly Keller, Rebecca Arnold, Chelise Pettit, and Ronald Staheli

Program

I

Psalm 100	René Clausen (b. 1953)
Prayer of St. Francis	Imant Raminsh (b. 1943)

II

Tota Pulchra Es	Maurice Duruflé (1902-1986)
Ave Maria	Gustav Holst (1874-1939)

III

Cantate Domino	Imant Raminsh (b. 1943)

Brett Jackson, *trumpet*
Ed Webecke, *tympani*

The Crowning of the Poet and Chairing of the Baird
The College of Humanities - Ron Dennis

IV

Gentle Visitations	Ned Rorem (b. 1923)
To be Sung on the Water, op. 42, no. 2	Samuel Barber (1910-1981)

V

This Old Man
arr. Robert Chillcott
Ed Webecke, *percussion*

Blow the Wind Southerly
arr. John Clement
Paige Brashear, *conductor*

Always/What'll I Do/Remember
Irving Berlin
arr. Ronald Staheli

VI

Poor Wayfaring Stranger
arr. Mark Hayes
Courtney Pixton, *alto*

Simple Gifts
arr. Amy Dalton

Amazing Grace
arr. Shane Warby

Go Down Moses
arr. Mark Hayes
Emily Bradley, *soprano*
Annie Fullmer, *alto*
Jeanette Baker, *soprano*
Jeanne Morrison, *soprano*

Women's Chorus, Winter 1996

Soprano I

Betsy Andrews
Emily Bradley
Paige Brashear
Cynthia Caldwell
Jessica Chase
Christy Cloward
Lisa Cowley
Ginger Day
Margaret Enns
Amanda Hall
Sandra Hatch
Kristen Hellewell
Beth McCormick
Jeanne Morrison
Natalie Murdock
Rachel Pettit
Rachel Reeder
Sarah Scott
Nichole Silvester
Amy Taylor
Kari Welsh
Wendy Wheelwright

Soprano II

Rebecca Arnold
Jeanette Baker
Jenny Bell
Emily Cragun
Sarah Davis
Deverie Earl
Elisha Eyre
Antje Farmer
Kristi Ferney
Julie Fletcher
Katy Francom
Marta Franson
Stephanie Froerer
Holly Graber
Heather Greenhalgh
Karissa Hall
Tamara Hendriksen
Jean Herker
Lorraine Jackson
Cheryl Jensen
Janell Johnson
Candice Johnson
Lisa Lambert
Mandy McAllister
Lori Menssen
Mary Meyers
Emily Neil
Julie Nord
Faith Partridge
Wendy Quiggle
Teresa Reeder
Lara Saville
Sarah Shamrell
Kristen Shumway
Kristen Sorensen
Lynn Stallard
Angie Wagner
Dana Welch

Alto I

Holly Abbe
Diana Butler
Caroline Call
Natalie Clark
Carmen Durland
Tina Ellis
Joy Gibson
Elizabeth Hall
Tricia Hammond
Tawnya Hansen
Elena Higbee
Karen Hornberger
Janna Hubert
Risa Hunter
Julie K. Kennard
Camille Kingman
Seena Law
Deborah Litster
Carrie Manion
Sophia McLaughlin
Erin Neil
Lucy Nisbet
JuliAnne Patterson
Tenille Permann
Chelise Pettit
Ivalou Redd
Cindy Slater
Cynthia Stratford
Ami Swallow
Wendy Tronson
Kathryn Webb
Aubree Weeks
Kathryn Wells
Jayne West
Rebecca Wouden
Rebecca Young

Alto II

Carli Adair
Lynette Baird
Kristiina Cleverley
Genevieve Demos
Annie Fullmer
Emily Gerlach
Chelsey Gregory
Jenna Harris
Rebecca Johnson
Loranna Kearsley
Kimberly Keller
Megan Petersen
Holly Peterson
Courtney Pixton
Allison Pond
Melissa Posner
Cami Schofield
Amy Sheffield
Stacie Shirts
Danya Spann
Katie Staheli
Suzy Zimmerman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Concert CHOIR

Chamber Orchestra

Mack Wilberg, *conductor*

Thursday, March 21, 1996
de Jong Concert Hall
7:30 p.m.

Program

I

Te Deum
Franz Joseph Haydn
(1732-1809)

Concert Choir and Chamber Orchestra

II

An Apostrophe to the Heavenly Hosts
Healey Willan
(1880-1968)

From the Music of Leonard Bernstein
Leonard Bernstein
(1918-1990)

- Sanctus, from *Mass*
- Sanctus from *Missa Brevis*
- Gloria tibi, from *Mass*
- Gloria, from *The Lark*
- Canon in Five Parts, from *Kaddish, Symphony No. 3*
- Almighty Father, from *Mass*
- Gloria, from *Mass*

Concert Choir

III

The Old Hundredth Psalm Tune
Ralph Vaughan Williams
(1872-1958)

Hierusalem
George Dyson
(1883-1964)

Kaarin Safsten, *soloist*

Easter Hymn from *Three Choral Hymns*
Ralph Vaughan Williams
(1872-1958)

Concert Choir and Chamber Orchestra

Brigham Young Universiy Concert Choir

Mack Wilberg, *conductor*
Ryan Murphy, Joanna Oshida, *piano*
David Pickering, David Young, *organ*

Soprano

Rachel Bastian	Bountiful, UT
Katherine Brim	Logan, UT
Melissa Court	Burbank, CA
Kristi Frei	Spanish Fork, UT
Sandra Gierisch	Orem, UT
Arian Goodman	Independence, MO
Deanna Hadfield	Denver, CO
Aubrey Kolts	Marshfield, WI
Cristine Lister	Midvale, UT
Emily Mecham	Garland, UT
Jennifer Pearson	Pendleton, OR
Esther Richins	Orem, UT
Kaarin Safsten	Bellingham, WA
Joanne Taylor	Sunnyvale, CA
Beverly Thomas	Spanish Fork, UT
Sara Thomas	Spanish Fork, UT
Kristalyn Thornock	Springfield, VA
Christy Turnbow	South Jordan, UT

Alto

Alicen Allred	Provo, UT
Dianne Bailey	Ft. Collins, WY
Alicia Bush	Pleasant Grove, UT
Jamie Cluff	Tucson, AZ
Larke Cowart	San Antonio, TX
Leah Florence	Camarillo, CA
Janet Hunter	Kaysville, UT
Wendy Beth Jones	Calgary, AB, Canada
Jeanne Kerry	BlueGrass, IA
Cornelia Liebscher	Freiberg, Germany
Tami Lim	Honolulu, HI
Jessica Melanson	Redlands, CA
Marisa Mellor	Globe, AZ
Mary Ann Munson	Claremont, CA
Joanna Oshida	San Jose, CA
Courtney Palmer	Morgan, UT
Tammy Peterson	Provo, UT
Krista Redd	Farmington, UT
Carol Salmon	Calgary, AB, Canada
Katherine Simmons	Rochester, NY
Jennifer Smith	Laie, HI
Amy Warner	Gig Harbor, WA
Cherilyn Worthen	Chicago, IL

Tenor

Donald Allison	Ft. Collins, CO
Tobias Bradford	Paris, France
David Dalley	American Fork, UT
Daniel Gardner	Alpine, UT
Mike Jensen	Brigham City, UT
Clark Johnsen	Houston, TX
Ronald Jones	Orangeville, UT
Cray Lyman	Bountiful, UT
Jeremy Mathews	Kent, WA
Michael McCarthy	Oakland, CA
David Moulton	Pittsburgh, PA
Ryan Murphy	Newtown, CT
David Pickering	Arlington, TX
Adam Tait	Phelan, CA
David Young	Boise, ID
Darrell Zaugg	Vienna, Austria

Bass

Joel Adair	Brea, CA
Blair Bateman	Salt Lake City, UT
Daniel Bradshaw	Provo, UT
David Brooks	Laguna Hills, CA
Bryan Elkins	Caliente, NV
Shawn Hansen	Renton, WA
Chris Holmes	Provo, UT
Nathaniel Johnson	El Dorado Hills, CA
Michael Kelley	Weiser, ID
Shawn Kidd	Rexburg, ID
Mathew Kieffer	Mesa, AZ
David Larson	South Weber, UT
David Lawrence	Martinez, CA
Mike Madsen	Danville, CA
Michael Moody	Arlington, TX
Ryan Pitt	Centerville, UT
Nathan Skene	Salt Lake City, UT
Anthony Taylor	Farmington, UT
Michael Taylor	Spanish Fork, UT
David M. Thomas	Sspanish Fork, UT
Ethan Wickman	Salt Lake City, UT

Brigham Young University Chamber Orchestra
Clyn Barrus, *conductor*

First Violins
Wolfgang Tsoutsouris
Rosalie Lund
Ingrid Katerina Scherer
Chris Baker
Heidi Sorenson
Victoria Ferris
Martha Jean Thompson
Elizabeth George

Violas
Emily Barrett Brown
Rebecca Anderson
Zara Christopher
Travis Dastrup
Sharon Dunning
Natalie Burton
Richard Brown

Basses
Todd Coleman
Angela Cooley

Flutes
Linda Watkins
Crystal Shields

Clarinets
Clark Burnside
Gwen Tuft

Horns
Sonja Marie Gray
Richard B. Brunson

Trombones
Peter Jensen
Vincent Han

Second Violins
Tricia Meilstrup
David Beck
Mihaela Ganea
SaraLyn Baxter
Ellen Jacob
John Wallace Gardner

Cellos
Sariah Mourik
Jeremy Woolstenhulme
Edward Stephenson
Emma Farnsworth
Shannon Oar
Newell Anthony Brown

Harp
Laurie Ann Madsen

Oboes
Michelle Hansen
Melissa Oxborrow

Bassoons
Michael Dalby
Spencer Layton

Trumpets
Rulon B. Hillam
Phillip Kersh

Percussion
Jason Spiesman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 21, 1996 - 7:30 P.M.
Madsen Recital Hall

ADVANCED SONGWRITER'S SHOWCASE

Ron Simpson, ***director***

A Note from the Director

Tonight's presentation is a showcase of songs created by advanced songwriting students, some of whom are writing at a near-professional level. The students are left free to choose the style of their creations, as long as the work is in a recognizable market niche as perceived and measured by the music industry.

Songs may be presented live or pre-recorded, as is typical in the popular songwriting field. Collaboration is encouraged, and the songs may be performed by the writer/s or by guest artists.

Presentations will be announced from the following alphabetical list of student writers:

Charles Ballard, *guest*
David Bendorf
Shane Fillmore
Rustin Gibbs, *guest*
Matthew Green
Jeremy Hoop
Sarah Hyde
Tony Johns
Merry Byers Lifferth
Gary Nelson
John Nichols
Rob Peterson
Jocelyn Thompson
Chris Watt
Cameron Woodhouse
William Zimmerman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1996 - 7:30 P.M.
Madsen Recital Hall

RICKS COLLEGE CHAMBER ORCHESTRA

Dr. R. Kevin Call, ***music director & conductor***
Christian Smith, ***associate conductor***
Kendell Nielsen, ***associate conductor***

Fanfare for the Common Man — Aaron Copland
(1900-1990)

Chamber Brass—Kendell Nielsen, ***conductor***

Carmina burana — Carl Orff / Wanek
(1895-1982)
    Tanz-Uf dem anger
    Amor volat undique
    Fortune plango vulnera
    In trutina
    In taberna

Chamber Winds—Christian Smith, ***conductor***

The Great Gate of Kiev — Modeste Mussorgsky / Allen
    from **Pictures at An Exhibition** — (1839-1881)

Chamber Brass—Kendall Nielsen, ***conductor***

La oración del torero ("The Bullfighter's Prayer") — Juaquin Turina
(1882-1949)

Chamber Orchestra Strings—R. Kevin Call, ***conductor***

Concerto for Bassoon in F Major, J. 127 — Carl Maria von Weber
    III. Rondo: Allegro — (1786-1826)

Christian Smith, ***bassoon***

Symphony No. 5 in C Minor, Op. 67 — Ludwig van Beethoven
    Allegro con brio — (1770-1827)
    Andante con moto
    Scherzo: Allegro
    Allegro

RICKS COLLEGE: With a student body of 7,500, Ricks College is the nation's largest private junior college. It is owned and operated by The Church of Jesus Christ of Latter-day Saints. The campus is located in Rexburg, Idaho. With a strong commitment to music and the performing arts, Ricks College Music Department sponsors six choirs, three orchestras, six bands, and a percussion ensemble. Biennially, the school commissions, premieres, and records new and significant LDS sacred compositions. Past works have included Darwin Wolford's "Behold, he Cometh" (1989), Crawford Gates' "Visions of Eternity" (1933), and Robert Cundick's "Song of Nephi" (1995). In March of 1997 the school will present Newell Dayley's newly commissioned oratorio "Emmanuel."

CHAMBER ORCHESTRA: Members of the Chamber Orchestra are chosen by audition from among the top musicians at the school. The winds and brass in the orchestra also perform separately as the Chamber Winds (Christian Smith, director) and Chamber Brass (Kendall Nielsen, director). The Chamber Orchestra is under the direction of Dr. R. Kevin Call. This ensemble is designed to give serious and advanced music students a near-professional orchestral experience including concert tours, opera and Broadway musical productions, live stage shows, studio recordings, and chamber music performances.

DR. R. KEVIN CALL: Dr. Call came to Ricks College in 1984 and is the Director of Orchestras and Coordinator of String Studies. He holds a doctorate in Viola Performance from the University of Michigan and master's and bachelor's degrees from Brigham Young University. He works annually with youth orchestras throughout the western United States. As a violist he is a member of the Serenata String Trio and Sun Valley Summer Symphony.

CHRISTIAN SMITH: Mr. Smith has been Director of Woodwind Studies at Ricks College since coming to the school in 1993. He is director of the Chamber Winds and associate conductor of the Symphony and Chamber Orchestras. He holds bachelor's and master's degrees from Brigham Young University. As a bassoonist he is a member of the Idaho Trio and the Canyon Winds Woodwind Quintet. He has performed with the Utah Symphony, Utah Opera, Ballet West Orchestra, Utah Chamber Artists, and Colors of the Baroque. He is our featured soloist in tonight's performance of the third movement of the Weber Bassoon Concerto.

KENDELL NIELSEN: Associate conductor Kendell Nielsen is additionally the music director of the Chamber Brass and the 100-piece Ricks College Band. He holds master's and bachelor's degrees in Music Education from Brigham Young University and Southern Utah State University, respectively. Mr. Nielsen came to Ricks College in 1987 as Director of Bands. He is currently a member of the college's education faculty as well as the principal french horn instructor. He perform with the Targhee Brass Ensemble and function as brass coach for the Symphony Orchestra.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1996 - 7:00 P.M.
Provo Tabernacle

SENIOR RECITAL
Kristi Frei and Kristalyn Thornock
sopranos

Students of
Lila-Stuart Bachelder

Program

Domine, from *C Minor Mass*
Wolfgang Amadeus Mozart
(1756-1791)

duet

Recitative: E pur cosí in un giorno
Aria: Piangerò la sorte mia, from *Giulio Cesare*
George Frideric Handel
(1685-1759)

Kristalyn

Laudate Pueri
  VI Ut collocet
  IV Excelsus
  IX Amen
Antonio Vivaldi
(1675-1741)

Kristi

Romance
Claude Debussy
(1862-1918)

Si mes vers avaient des ailes
Reynaldo Hahn
(1874-1947)

Notre Amour
Gabriel Fauré
(1845-1924)

Kristalyn

Claire de lune
Gabriel Fauré
(1845-1924)

Claire de lune
Joseph Szulc
(1875-)

Claire de lune
Claude Debussy
(1862-1918)

Kristi

Duettino, from *Lakmé*
Léo Delibes
(1836-1891)

duet

Zigeuner Lieder (Gypsy Songs)
Antonín Dvorák
(1841-1904)
In dem weiten
Reingestimmt die Saiten!
Als die alte Mutter
Horstet hoch der Habicht

Kristalyn

Ach, des Knaben Augen
Die ihr schwebet
Gebet
Hugo Wolf
(1860-1903)

Kristi

Die Schwestern
Johannes Brahms
(1833-1897)

duet

In A Gondola
Rondelay
Ned Rorem
(b. 1923)

Kristalyn

Cradle Song
Pippa's Song
Ned Rorem
(b. 1923)

Kristi

The Lord is My Shepherd
Henry Smart
(1813-1879)

duet

Tarentelle
Gabriel Fauré
(1845-1924)

duet

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1996 - 7:30 P.M.
Tanner Building, Room 151

FRESHMAN RECITAL

Ingrid Katerina Scherer
violin

Student of
Barbara Williams

Assisted by
Joanna Oshida, ***piano***

Program

Sonata No. 3 in E-flat Major, op. 12 Allegro con spirito Adagio con molt' espressione Rondo: Allegro molto	Ludwig van Beethoven (1770-1827)
La plus que lente	Claude Debussy (1862-1918)
Polonaise Brilliante, op. 4	Henri Wieniawski (1835-1880)
Scottish Fantasy, op. 46 Introduction: Grave Adagio cantabile Allegro - Adagio Andante sostenuto Finale: Allegro guerriero	Max Bruch (1838-1920)

MASS IN B MINOR, BWV 232

Johann Sebastian Bach
(1685-1750)

BRIGHAM YOUNG UNIVERSITY
Early Music Ensemble
Douglas E. Bush, *conductor*

Friday, March 22, 1996
Cathedral of the Madeleine
8:00 P.M.

Mass in B Minor, BWV 232
Missa

Kyrie

Chorus: Kyrie eleison
Duet: Christe eleison
Joni Jensen, Diane Arnett, *sopranos*
Chorus: Kyrie eleison

Gloria

Chorus: Gloria in excelsis (attacca)
Chorus: Et in terra pax
Aria: Laudamus te
Diane Arnett, *soprano*
Ryan May, *violin*
Chorus: Gratias agimus tibi
Duet: Domine Deus (attacca)
Joni Jensen, *soprano*
James Mangan, *tenor*
Chorus: Qui tollis peccata mundi
Aria: Qui sedes ad dextram Patris
Karen Knudsen, *alto*
Heather Martin, *oboe*
Aria: Quoniam to solus sanctus (attacca)
Shane Warby, *bass*
Mathew Croft, *horn*
Chorus: Cum Sancto Spiritu

Credo (SYMBOLUM NICENUM)

Chorus: Credo in unum Deum
Chorus: Credo in unum Deum/Patrem omnipotentem
Duet: Et in unum Dominum
Joni Jensen, *soprano*
Karen Knudsen, *alto*
Chorus: Et incarnatus est
Chorus: Crucifixus
Chorus: Et resurrexit
Aria: Et in Spiritum Sanctum
Shane Warby, *bass*
Chorus: Confiteor (attacca)
Chorus: Et expecto resurrectionem

Sanctus
Chorus: Sanctus

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Chorus I/II: Osanna in excelsis
Aria: Benedictus, qui venit
James Mangan, *tenor*
Kzandra Myers, *flute*
Chorus I/II: Osanna (da capo)

Agnus Dei

Aria: Agnus Dei
Karen Knudsen, alto
Chorus: Dona nobis pacem

Please withhold any applause

TEXT TRANSLATIONS

	Kyrie		Kyrie
Coro:	Kyrie eleison.	Chorus:	Lord, have mercy on us.
Duetto:	(soprano/soprano) Christe eleison.	Duet:	(soprano/soprano) Christ have mercy on us.
Coro:	Kyrie eleison.	Chorus:	Lord, have mercy on us.

	Gloria		Gloria
Coro:	Gloria in excelsis Deo.	Chorus:	Glory be to God on high.
Coro:	Et in terra pax hominibus bonae voluntatis.	Chorus:	And on earth peace to men of good will.
Aria:	(soprano) Laudamus te, benedicimus te, adoramus te, glorificamus te.	Aria:	(soprano) We praise Thee; we bless Thee; we adore Thee; we glorify Thee.
Coro:	Gratias agimus tibi propter magnam gloriam tuam.	Chorus:	We give Thee thanks for Thy great glory.
Duetto:	(soprano/tenore) Domine, Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, altissime. Domine Deus, Agnus Dei, Filius Patris.	Duet:	(soprano/tenor) Lord God, heavenly King, God the almighty Father, O Lord, the only-begotten Son, Jesus Christ, Most High Lord God, Lamb of God, Son of the Father.
Coro:	Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.	Chorus:	Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer.
Aria:	(alto) Qui sedes ad dextram Patris, miserere nobis.	Aria:	(alto) Thou who sittest at the right hand of the Father, have mercy upon us.
Aria:	(basso) Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.	Aria:	(bass) For Thou alone art the Holy One. Thou alone art the Lord. Thou, Jesus Christ, alone art the Most High.
Coro:	Cum Sancto Spiritu in gloria Dei Patris. Amen.	Chorus:	With the Holy Ghost in the glory of God the Father. Amen.

	Credo (SYMBOLUM NICENUM)		Credo (SYMBOLUM NICENUM)
Coro:	Credo in unum Deum.	Chorus:	I believe in one God.
Coro:	Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.	Chorus:	I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible.
Duetto:	(soprano/alto) Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.	Duet:	(soprano/alto) And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

Coro:	Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est.	Chorus:	And was incarnate by the Holy Ghost of the Virgin Mary and was made man.
Coro:	Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.	Chorus:	And was crucified also for us under Pontius Pilate. He suffered and was buried.
Coro:	Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judi care vivos et mortuos, cujus regni non erit finis.	Chorus:	And the third day he rose again according to the scriptures. And ascended into heaven. And sitteth on the right hand of the Father. And he shall come again with glory, to judge both the quick and the dead; whose kingdom shall have no end.
Aria:	(basso) Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filio que procedit, qui cum Patre et Filio simul adoratur et con glorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam ecclesiam.	Aria:	(bass) And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one catholic and apostolic Church.
Coro:	Confiteor unum baptisma in remissionem peccatorum.	Chorus:	I acknowledge one baptism for the remission of sins.
Coro:	Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.	Chorus:	And I look for the resurrection of the dead, and the Life of the world to come. Amen.
	Sanctus		**Sanctus**
Coro:	Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus.	Chorus:	Holy, Holy, Holy Lord of God of hosts. Heaven and earth are full of Thy glory.
Coro:	Osanna in excelsis.	Chorus:	Hosanna in the highest.
Aria:	(tenor) Benedictus, qui venit in nomine Domini.	Aria:	(tenor) Blessed be He that cometh in name of the Lord.
Coro:	(repetatur) Osanna in excelsis.	Chorus:	(da capo) Hosanna in the highest.
	Agnus Dei		**Agnus Dei**
Aria:	(alto) Agnus Dei, qui tollis peccata mundi miserere nobis.	Aria:	(alto) Lamb of God, who takest away the sins of the world, have mercy on us.
Coro:	Dona nobis pacem.	Chorus:	Grant us peace.

PROGRAM NOTES

In 1817, the Swiss critic Hans-Georg Nägeli praised Bach's Mass in B Minor as "the greatest work of music of all ages and of all peoples." Though some may wish to qualify Nägeli's statement, the Mass is one of the greatest monuments in western art music. This notwithstanding, there are some intriguing considerations when viewing the Mass from a historical perspective.

In contrast to its present frame, the work was largely unknown well into the nineteenth century. Its delayed reception by later generations was perhaps the result of the general unavailability of a score (Beethoven tried unsuccessfully on several occasions to obtain a copy of the Mass). The first published edition appeared in 1845, with a second and improved edition appearing in 1856 as the sixth volume in the newly-formed Bach Gesellschaft's publication of Bach's complete works.

Although most mass settings stem from the Roman Catholic tradition, the Mass in B Minor originated within the Lutheran liturgy. While Luther had sought to reform points of doctrine, he did not oppose the liturgy of the Roman Church. His Formula missae of 1523 retained the five musical portions of the Latin Mass Ordinary—the Kyrie, Gloria, Credo, Sanctus (with Osanna and Benedictus), and Agnus Dei. In his Deutsche Messe of 1526 Luther provided an alternative German vernacular mass, but he seems to have considered the Latin mass the higher form of worship.

The immense dimensions of the B Minor Mass render it virtually unusable within the liturgical rites of either the Roman or Protestant churches. Even in Bach's day, when the main church services lasted approximately three hours, there would have been insufficient time to perform a work of this scope (the sermon alone usually lasted more than an hour). Bach worked on the Mass over a period of more than fifteen years (1733–1749), collecting, revising, and composing new music that would provide a "summa" of artistic achievement in his sacred vocal music, one that would unite his creed as a Christian with his creed as a musician. The resulting work represents an anthology of Bach's finest vocal music and at once displays all the variety and beauty of his instrumental writing. Part III of the Clavier-Übung, published in 1739 and containing a collection of organ works of the highest quality, was dedicated to "the spiritual delectation of the lovers and, especially, the connoisseurs of this kind of work." This seems to have been Bach's purpose in the Mass in B Minor as well.

With mounting perplexity pertaining to his position as the Cantor of St. Thomas Church in Leipzig, Bach wrote a letter (dated 27 July 1733) to the new Elector of Saxony, Friedrich August II, stating: "In deepest Devotion I present to your Royal Highness this trifling product of that science which I have attained in Musique. . . ." Seeking to secure the patronage of the Elector, the "trifling product" proffered was a beautifully prepared presentation score for a Missa, composing the Kyrie and Gloria sections of what is now known as the Mass in B Minor. This pair of movements joined four other such settings, in the keys of A, G, G Minor, and F. In Lutheran worship the Kyrie-Gloria Mass was the preferred norm.

It appears that towards the end of the 1740s Bach became interested in completing a "Missa tota," setting the complete text of the Mass Ordinary. Bach's large-scale plan for a complete Mass setting can already be seen in the structure of the Kyrie-Gloria Mass of 1733. This is evident not only in the five-part choral writing or in the large orchestral forces, but especially in the expansive and varied structure of the individual movements. The three sections of the Kyrie typify the variety characterizing the entire Mass. The initial "Kyrie eleison" seems to bear a similarity to the opening of the St. John Passion, perhaps representing the imploring multitudes of humanity in an urgent plea for mercy. The opening massive chords are followed by an expansive fugue with an obbligato orchestral part. The "Christe eleison" employs the modern operatic duet style. The duet may also refer to Christ as the second member of the Trinity and to the duality of his divine and human natures. The final "Kyrie eleison" tends towards the older style of vocal polyphony, therefore dispensing with independent orchestral accompaniment. Not only are these three movements greatly differentiated in style and compositional technique, they also establish the sequence of the keys of B minor, D ,major, and F-sharp minor, thus unfolding the broad harmonic frame of whole.

The Gloria continues the stylistic diversity of the Kyrie, and in addition to four large choral movements ("Gloria in excelsis Deo" / Et in terra pax"; "Gratias agimus tibi"; "Qui tolli speccata mundi"; "Cum Sancto Spiritu") contains four equally large solo or duet movements accompanied by obbligato instruments (violin, flute, oboe, and horn) and orchestra. Thus the Kyrie-Gloria Mass of 1733 is musically complete in itself, all five voices having a solo and each different group in the orchestra an obbligato part.

The "Symbolum Nicenum" or Credo, added to the score in the years 1748–49, consists of nine movements. Originally there had been only eight movements, the "Et in unum Dominum" movement also contained th words "Et incarnatus est." But after the completion of the "Symbolum Nicenum," possibly even after the completion of the entire score, Bach wrote a separate movement for this latter segment of the text, likely making this the last vocal composition he ever wrote. The nine-movement structure of this section is architecturally symmetrical: at the beginning and end a pair of choral movements form a frame ("Credo in unum Deum," having a liturgical chant melody or cantus firmus, and "Patrem omnipotentem"; these two opening choruses correspond to "Confiteor unum baptisma," also having a cantus firmus, and "Et expecto" at the conclusion of the "Symbolum"). Two solo movements stand next to these outer framing sections, while three choral movements stand in the center, underlining the Christological nucleus of the Credo ("Et incarnatus est" [And was incarnate. . .]; "Crucifixus" [And was crucified]; "Et resurrexit" [And rose again on the third day]).

The Credo also offers opportunity to observe some of the symbolism that abounds in the Mass. Bach seemed to have particular interest in numerology, a system of occultism (hidden or concealed meaning) built around numbers. Each letter of the word "Credo" was assigned a number according to its respective position in the alphabet—hence C=3, R=17, E=5, D=4, and 0=14, the total sum of the numbers equalling 43 (i and j having the same number since they were interchangeable in 18th-century German). Interestingly, there are 43 entries of the plainsong melody. Further, there are 45 measures in the first Credo section, and 84 measures in the Patrem omnipotentem totalling 129 measures, or 3 times 43, thus giving a threefold repetition of the Credo number. This reflects the textual meaning of Credo in unum Deum (I believe in one God), so that the reference is to the Holy Trinity, God Father, Son, and Holy Ghost. Bach scribbled the number 84 in the autograph score, 84 being the sum of 7 times 12 (the holy number of the church multiplied by the number of the apostles), obviously concerned with the number of measures in the second Credo.

The Sanctus and the following pieces also belong to 1748–49 completion of the Mass, but nearly all have earlier origins. The Sanctus had been written for Christmas in 1724, in an easily alterable version for three sopranos, alto, tenor, and bass. The "Osanna" is the only double choir movement in the Mass, and it is a remodeling of the opening chorus from the secular cantata No. 215. The Benedictus is perhaps a reworking of a lost piece. The Agnus Dei also began as a parody of an older movement from the Ascension Oratorio (BWV 11), but in addition to radical alterations of the original material it contains extensive newly composed sections. The concluding "Dona nobis pacem" repeats the music of the "Gratias agimus tibi" thus emphasizing the composer's conception of this section being an expression of gratitude.

As Bach grew older the Mass in B Minor must have seemed to him to be a bequest to his successors and to the future. His primary interests now lay in the pursuit of musical art and science, and the fulfillment of the scholar-composer's obligation to formulate a summary of his work. The Mass encapsulates as does no other composition, Bach's choral artistry—it is the "summa" of all his sacred music. It offers a compositional spectrum whose breadth and depth reveal both academic and spiritual penetration. A complex system of thought at many levels went into the creating of this great Mass. It seems to exemplify in every detail Bach's statement that "the final aim and reason of all music is nothing other than the glorification of God and the refreshment of the human spirit."

Early Music Ensemble
Douglas E. Bush, *director*

Soprano I
- Elaine B. Brewster
- Stacey Christensen
- Joni L. Jensen*
- Christine Moss

Soprano II
- Diane Arnett*
- Rebecca Claire Bush
- Raenell Horne
- Erika Justis
- Cynthia Osborn

Alto
- Melanie Baker
- Carol Dean
- Lindsay Gray
- Sarah Q. Hart
- Chantelle Komm
- Karen Knudsen*

Tenor
- Thomas M. Cimarusti
- Brian Hall
- Cort Johnson
- James Mangan*
- Jay Packard
- Mark Porcaro
- Robert W. Quist

Bass
- Steven P. Dresen
- Matthew Faerber
- Timothy B. Hutchings
- Michael Johnson
- Shane Warby*

*Soloists

Violin I
- Ryan T. May*
- Jenny Nybo
- James Rasmussen

Violin II
- Mindi Moore
- Jan Yarrington

Viola
- Cynthia Covington
- Angela Stephenson

Cello
- Liz Dixon

Bass
- Todd Coleman

Flutes I & II
- Kzandra M. Meyers*
- Anne Margaret Madsen
- Stacee Stevenson

Oboes I & II
- Heather Martin
- Kerrie Price

Bassoons I & II
- Michael Dalby
- Spencer Layton

Horn
- Mathew Croft

Trumpets I, II & III
- Phil Kersh
- Barry Hillam
- Robert C. Griffin

Timpani
- Chad Christensen

Organ
- Javier Clavere

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 23, 1996 - 2:00, 7:30 P.M.
de Jong Concert Hall

The Brigham Young University Music Department
is extremely proud, excited and a little bit worried to present

VOCAL POINT

performing
"Barry Manilow's Cantata in D Minor"

VOCAL POINT
is:

Matt "Lifesize pictures available" Avery

Paul "Labiodental Sasquatch Resonation" Baltes

Rich "Tricky Fugue'n D" Benson

Brent "The Friendly Ghost" Child

Mark "Can you hear me in France?" Clifford

Peter "Mötörheäd" Hansën

Nathan "Get me to the Church on time" Lowry

Cory "Look at my hair" Mecham

Jim "Lips of" Steele

Director: Jim "Makes us better" Anglesey
Attempted Choreography: Nicki "Well, they try hard" Huntsman
Sound: John "Here's the story of a man named" Brady
with: Charles "in Charge" Ballard
Special Effects: Peter "Boom Boom" Jones

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1996 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Kenneth D. Siders
piano

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in E Major, K. 380	Domenico Scarlatti (1685-1757)
Two Poems, op. 32 Andante cantabile Allegro: Con eleganza. Con fiducia.	Alexander Scriabin (1872-1915)
Harmonies du soir	Franz Liszt (1811-1886)
Toccata, Adagio, and Fugue in C Major, BWV 564	Johann Sebastian Bach- Ferruccio Busoni (1685-1750)
Plantio do Caboclo (Native Planting Song)	Heitor Villa-Lobos (1887-1959)
Festa no Sertão (Jungle Festival)	Heitor Villa-Lobos

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1996 - 2:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Clinton S. Miller
tenor

Student of
Clayne & Vivien Robison

Assisted by
Robin Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

If Music Be the Food of Love	Henry Purcell (1659-1695)
An die Musik	Franz Schubert (1797-1828)
Wie Melodien zieht es mir	Johannes Brahms (1833-1897)
Widmung	Robert Schumann (1810-1856)
Zueignung	Richard Strauss (1864-1949)

Les Berceaux	Gabriel Fauré (1845-1924)
Les Cigales	Emmanuel Chabrier (1841-1894)
Chanson d'Avril	George Bizet (1838-1875)
The 23rd Psalm	Albert Hay Malotte (1895-1964)
The Lord is My Shepherd	Lynn S. Lund (b. 1942)
The King of Love my Shepherd is	Charles Gounod (1818-1893)
Sebben crudele	Antonio Caldara (1670-1736)
Torna A Suriento	De Curtis
Vesti la giubba	Ruggiero Leoncavallo (1858-1919)
The Sigh from **A Young Man's Exhoration**	Gerald Finzi (1901-1956)
Long Time Ago I Bought Me A Cat from **Old American Folksongs**	Aaron Copland (1900-1990)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1996 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Julianna Maria Tollestrup
mezzo-soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robert Mills, *piano*
Marci MacKay, *soprano*
Tricia Meilstrup, *violin*
Victoria Ferris, *violin*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Lungi dal caro bene	Guiseppe Sarti
	(1729-1802)
Chioma d'oro	Claudio Monteverdi
	(1567-1643)

II

Frauenliebe und-leben	Robert Schumann
Seit ich ihn gesehen	(1810-1856)
Er, der Herrlichste von allen	
Ich kann's nicht fassen	
Du Ring an meinem Finger	
Helft mir, ihr Schwestern	
Süsser Freund	
An meinem Herzen	
Nun hast du mir den ersten Schmerz getan	

III

Violon	Francis Poulenc
Hôtel	(1899-1963)
Les Chemins de amour	

IV

I Seraillets Have	Carl Neilsen
Til Asali	(1865-1931)
Solnedgang	

V

Place Settings	Jeremy Nicholas
Someone Is Sending Me Flowers	David Baker
	(b. 1931)
Overweight, Overwrought Over You	Thomas Pasatieri
	(b. 1945)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 26, 1996 - 7:30 P.M.
Madsen Concert Hall

STUDENT WOODWIND CHAMBER MUSIC RECITAL

Trois Pièces Bréve	Jacques Ibert (1890-1962)
Allegro	
Andante	
Assez lent. Allegro scherzando.	

The Utopian Winds
Patricia King, *flute*
Heather Martin, *oboe*
Stormi Chilcoat, *clarinet*
Robert Lee, *horn*
Kasey Koch, *bassoon*

Trois Pièces en Quintette	Adolphe Deslanders
Andante	
Scherzo	
Finale	

The Dinquette Winds
Stacee Stevenson, *flute*
Kerrie Price, *oboe*
David Solter, *clarinet*
Ben Johnson, *horn*
April Christensen, *bassoon*

Sciarada Spagnuola — Jurriaan Andriessen

Entrata
Pavane
Gagliarda
Passamezzo
Frottola
Finale

The Tangent Quintet
Kristin Parker, *flute*
Lara Saville, *oboe*
Marcie Morgan, *clarinet*
Laura Griffiths, *horn*
Melissa Bitter, *bassoon*

Intermission

Quintette — Jean Francaix (b. 1912)

Andante tranquillo--Allegro assai
Presto
Tema and Variations
Tempo di marcia francese

The Crowning Winds
Crystal Shields, *flute*
Michelle Hansen, *oboe*
Amy Lee, *clarinet*
Wendy Henson, *horn*
Amanda Bryan, *bassoon*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 26, 1996 - 9:00 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC RECITAL

Quintet in Eb, op. 88, no. 2	Anton Reicha
Lento - Allegro moderato	(1770-1836)
Allegro	
Andante grazioso	
Finale. Allegretto	

Sechs Bagatellen	Gyorgy Ligeti
Allegro con spirito	(b. 1923)
Rubato. Lamentoso	
Allegro grazioso	
Presto ruvido	
Adagio. Mesto	
Molto vivace. Capriccioso	

The Guidonian Winds
Linda Watkins, *flute*
Melissa Oxborrow, *oboe*
Gwen Tuft, *clarinet*
Mathew Croft, *horn*
Michael Dalby, *bassoon*

Intermission

Partita (1948)	Irving Fine
Introduction and Theme	(1914-1962)

Variation
Interlude
Gigue
Coda

The Verna Winds
Kzandra Myers, *flute*
Kristine Baird, *oboe*
Sonia Barlow, *clarinet*
Brad Barlow, *horn*
Spencer Layton, *bassoon*

BYU Performing Arts Series
presents

James Galway

Wednesday, 27 March 1996
de Jong Concert Hall • Harris Fine Arts Center
Brigham Young University

PROGRAM

James Galway, *flute*

Phillip Moll, *piano*

Introduction & Variations (on *Trockne Blumen*), D. 802	Franz Schubert (1797–1828)
Sonata in A Major, Op. 13 Allegro molto Andante Allegro vivo Allegro quasi presto	Gabriel Faure/Galway (1845–1924)

Intermission

Suite, Op. 34, No. 1 Moderato Scherzo: Allegro vivace Romance: Andantino Finale: Vivace	Charles Marie Widor (1844–1937)
The Carnival of Venice, Op. 77	Giulio Briccialdi (1818–1881)
Airs Valaques, Op. 10	Albert Franz Doppler (1821–1883)

Mr. Galway appears by arrangement with IMG Artists,
22 E. 71st Street, New York, NY 10021
Mr. Galway records exclusively for BMG Classics/RCA Victor,
RCA Victor Red Seal.

JAMES GALWAY
Program Biography

Flutist JAMES GALWAY is internationally regarded as both a matchless interpreter of the classical repertoire and a consummate entertainer, whose charismatic appeal crosses all musical boundaries. His unique sound, superb musicianship, and dazzling virtuosity have made him one of the most respected and sought-after performing artists of our time. Through his extensive tours, numerous best-selling RCA Victor Red Seal and RCA Victor recordings and videos, and frequent television appearances, he has reached vast and diverse audiences worldwide, creating enthusiastic new fans for classical music. Mr. Galway's varied repertoire ranges from Bach, Vivaldi, and Mozart to contemporary music, jazz, and Irish folk melodies. In addition, he is continually broadening the flute literature by commissioning many works by contemporary composers.

Mr. Galway has circled the globe many times, keeping his artistry fresh with a mixture of chamber music recitals, concerto appearances, and master classes. He is making three tours of North America during the 1995–96 season. During the fall series he performed contemporary flute concertos by Lorin Maazel (world premiere), Lowell Liebermann (world premiere), and William Bolcom with the Pittsburgh Symphony, the Minnesota Orchestra, and the Detroit Symphony, respectively. Mr. Galway is making his March recital tour with pianist Phillip Moll, emphasizing the French repertoire, performing at Boston's Symphony Hall, New York's Avery Fisher Hall, and in Seattle, Los Angeles, and San Diego, as well as Provo. This summer he will perform concertos by Mozart and William Bolcom with David Zinman and the Baltimore Symphony Orchestra and will appear with conductor Ransom Wilson at the OK Mozart International Festival in Oklahoma.

Overseas engagements include a 15-city tour of Germany with the Württemburg Chamber Orchestra, recital and orchestral appearances in Argentina and Brazil, and concert engagements with the Lucerne Orchestra and the Orchestra Symphonique de Monte Carlo. Mr. Galway will also play a series of recitals in European music capitals, including Prague, Linz, and Vienna at the *Musikverein*, and make appearances in Italy with I Solisti Veneti, with whom he frequently records and performs.

An exclusive RCA Victor Red Seal artist, and one of the most prolific recording artists of our time, James Galway has won numerous awards for his recordings, including a Grand Prix du Disque, Record of the Year awards from both *Cash Box* and *Billboard* magazines, a platinum record, and several gold records. His most recent recordings include three RCA Victor Red Seal releases: a disk of Bach sonatas with Phillip Moll (keyboard) and Sara Cunningham (viola da gamba); "Impressions," a collaboration with the Tokyo String Quartet and Richard Stoltzmann; and concertos for flute and clarinet by 18th–century composer Franz Danzi, with clarinetist Sabine Meyer and the Württemburg Chamber Orchestra. Recent crossover releases include "Galway at the Movies," "The Lark in the Clear Air," "The Seasons," featuring works by a wide variety of composers along with traditional Irish and Japanese music, and "Wind of Change," an RCA Victor disk of 16 hit songs backed by a pop ensemble.

Three new recordings by Mr. Galway are being released by BMG in 1996: a collection of French flute music, featuring works by Fauré and Debussy, with pianist Christopher O'Riley; "Travels with my Flute," a compilation of Galway favorites on RCA Gold Seal; and an RCA Victor disk of crossover hits. In addition, Mr. Galway's second Bach sonata album will be released later this season.

Mr. Galway has dazzled viewers with his virtuosity and engaging personality as host of his own holiday specials and as a regular guest on a variety of television programs, including the "Tonight Show," the "Today Show," "Good Morning, America," "CBS This Morning," "Sesame Street," and PBS's "Live from Lincoln Center."

Equally as important as Mr. Galway's extensive performing and recording activities is his continuing quest to enrich the repertoire of his instrument. Breaking new ground, he has transcribed numerous works originally composed for other instruments, and has commissioned works from distinguished contemporary composers such as Lowell Liebermann, William Bolcom, John Corigliano, Marc Neikrug, Joaquín Rodrigo, Thea Musgrave, and others.

James Galway was born in Belfast, Northern Ireland. After mastering the penny whistle, he began serious musical training on the flute, winning three top prizes at a local competition when he was 12. He continued his studies at London's Royal College of Music and Guildhall School, at the Paris Conservatoire, and with famed flutist Marcel Moyse. A series of positions with leading British orchestras culminated in his appointment as Principal Flute of the Berlin Philharmonic under Herbert von Karajan in 1969. After six years there, Mr. Galway decided to establish a solo career, and within another year, he had recorded his first four RCA LP, played more than 120 concerts, and appeared as a soloist with London's four major orchestras. In 1979 he was awarded the Order of the British Empire by Her Majesty Queen Elizabeth II for his musical contribution to society.

PHILLIP MOLL

Biography

As a partner and accompanist for such celebrated artists as James Galway, Kyung Wah Chung, Anne Sophie Mutter, Jessye Norman, Margaret Price, and Kyoko Takezawa, Phillip Moll has performed in many of the world's most important concert and recital halls. He has also won critical praise as a soloist. Born in Chicago in 1943, Mr. Moll received his first instruction in piano and violin from his father, a violinist with the Chicago Symphony Orchestra. He was awarded his bachelor of arts degree in English literature from Harvard University in 1966 but continued his study of music throughout his university years. Among his teachers were Alexander Tcherepnin, Claude Frank, and Leonard Shure. At the University of Texas, where he earned his master of music degree, Mr. Moll became a teaching assistant in the opera workshop. He subsequently spent one year in Munich on a grant from the German Academic Exchange Service, joining the coaching staff of the Deutsche Oper Berlin in 1970. Increasingly in demand as a performer, he left the opera in 1978 to devote his time to concertizing and recording and has toured extensively in Europe, North America, the Far East, Australia, New Zealand, and Africa.

As a soloist, he has performed with the Berlin Philharmonic and Zurich Tonhalle Orchestras, as well as the Philharmonic Chamber Music Collegium Berlin, the English Chamber Orchestra, the Orchestra of St. John's Smith Square, and major Australian orchestras.

Mr. Moll has recorded for BMG, Capriccio, Decca, Denon, Deutsche Grammophon, EMI, Koch International, Philips, Schwann, Summit, Tacet, and Teldec.

His collaboration with James Galway began in 1975.

Brigham Young University gratefully acknowledges the support of the Industrial Development Board of Northern Ireland for tonight's concert.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 27, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rebecca Murdoch Anderson
piano

Student of
Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in E Minor, K. 402	Domenico Scarlatti (1685-1757)
Sonata in E Major, K. 28	Domenico Scarlatti
Sonata No. 4 in E-flat Major, op. 7 Allegro molto e con brio Largo, con gran esspressione Allegro--Minore Rondo: Poco allegretto e grazioso	Ludwig van Beethoven (1770-1827)
Transcendental Etude No. 2 in A Minor	Franz Liszt (1811-1886)
Consolation No. 3 in D-Flat	Franz Liszt
Prelude No. 6 in B Minor	Dimitri Kabalevsky (1904-1987)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 27, 1996 - 9:15 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Kzandra Meyers
flute

Student of
Elizabeth Ruppe

Assisted by
Mark Neiwirth, ***piano***
Allison Stander, ***soprano***
Jeremy Woolstenhulme, ***cello***

In partial fulfillment of the requirements for the degree of
Master of Music

Program

Sonata in E Minor from the *Methodical Sonatas*	Georg Philipp Telemann (1681-1767)

Jeremy Woolstenhulme, *cello*

Nightingale Scene from *Il Pensieroso*	George Frideric Handel (1685-1759)

Allison Stander, *soprano*

Sonata in E Minor, "Undine," op. 167 Allegro Intermezzo: Allegretto vivace Andante tranquillo Finale: Allegro molto	Carl Reinecke (1824-1910)

Intermission

Density 21.5
Edgard Varèse
(1883-1965)

Flute and Drum Under the Setting Sun
Mi-Zi Tan

Sonata
Francis Poulenc
(1899-1963)

I. Allegro malinconico
II. Cantilena
III. Presto giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 28, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Emily Neil
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Two Sonatas in C Major, K. 420, K. 513	Domenico Scarlatti (1685-1757)
Sonata in A Major, D. 959 I. Allegro II. Andantino	Franz Schubert (1797-1828)
Au Bord D'une Source	Franz Liszt (1811-1886)

pause

3 Ghost Rags The Graceful Ghost Rag The Poltergeist Dream Shadows	William Bolcom (b. 1938)
Scherzo in B-flat Minor, op. 31	Frédéric Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 28, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Chelise Pettit
piano

Student of
Irene Peery

Assisted by
Arthur Johnson, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude in E Major, op. 32, no. 3	Sergei Rachmaninoff (1873-1943)
Concerto No. 20 in D Minor, K. 466 1st Movement	Wolfgang Amadeus Mozart (1756-1791)
Arthur Johnson, *accompanist*	
Sonata in E Minor, K. 402 Sonata in G Major, K. 105	Domenico Scarlatti (1685-1757)
Sonata No. 6, op. 82 I. Allegro moderato II. Allegretto III. Lentissimo IV. Vivace	Sergei Prokofiev (1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 29, 1996 - 5:00 P.M.
151 Tanner Building

FRANK KOONCE, guitar and DON DOYLE, narrator
in a performance of
"PLATERO Y YO", Op. 190

Text by Juan Ramon Jimenez
Music by Mario Castelnuovo-Tedesco

Program
(*Please hold applause until end of section*)

Platero
Friendship
Swallows
The Crazy Man
Ronsard
Angelus
Return
The Well
Springtime

Intermission

(*Please hold applause until end of section*)

The Gypsies
The Canary's Flight
Lullaby
November Idyll
Twilight Games
Death
Melancholy
To Platero, in the Heaven of Moguer

About the Artists

Frank Koonce, director of the guitar program at Arizona Sate University since 1978, has achieved an international reputation as a performer and teacher. A Fulbright scholar to Italy, he is the author of a highly acclaimed guitar edition of Johann Sebastian Bach's complete solo lute works and of numerous articles in professional journals. Mr. Koonce currently serves as Chairman of the Guitar foundation of America Advisory Board and is the "Pedagogy Forum" editor for the GFA publication Soundboard.

Don Doyle is a nationally recognized storyteller, a professional actor, a director of theatre and opera, and a Professor Emeritus of Theatre at Arizona State University. He is a recipient of the Campton Bell Lifetime Achievement Award from the American Alliance for Theatre and Education (Artists and Educators Serving Young People), and has been presented with the Medallion of Merit Award from the National Society of Arts and Letters. Dr. Doyle currently serves on the Board of Directors of the National Storytelling Association.

BYU Department of Music presents

BYU Singers

Ronald Staheli, Director

March 29, 1996

7:30 p.m. de Jong Concert Hall
Harris Fine Arts Center

Performing the program
they will sing at the Sydney Opera House
in Australia later this year.

BRIGHAM YOUNG UNIVERSITY SINGERS
Sing a New Song
new works by living United States composers

Program

Everyone Sang	Dominick Argento (b. 1927)
I Have Had Singing	Steven Sametz (b. 1954)
The Waking	David Conte (b. 1955)
I Lift My Eyes To Watch the Mountain Moon, from *Meditations of Li Po*	Stephen Paulus (b. 1949)
Cloudburst	Eric Whitacre (b. 1970)
Io son la primavera from *Seven Madrigals* (poems by Tasso)	William Hawley (b. 1950)
O’vè, lass’ il bel viso from *Six Fire Songs on Italian Renaissance Poems*	Morten Lauridsen (b. 1943)
Wishes for the Cloths of Heaven	Mack Wilberg (b. 1955)
How Can I Keep From Singing	Ronald Staheli (b. 1947)
Psalm XCVI, from *Three Psalms*	Merrill Bradshaw (b. 1929)

Intermission

Two American Folk Hymns	arr. Ronald Staheli
Bound for the Promised Land	(b. 1947)
A Poor Wayfaring Man of Grief	arr. Robert Manookin
	(b. 1918)
Two African-American Spirituals	
By and By	Carol Barnett
	(b. 1949)
Witness	Jack Halloran
	(b. 1920)
From American Musical Theater	
Sweeney Todd	Stephen Sondheim
Prologue: The Ballad of Sweeney Todd	(b. 1930)
Baby	David Shire
Two People in Love	(b. 1937)
The Story Goes On	
With You	
I Chose Right	
Danny Boy	arr. Dede Duson
the women of the choir	
The West Wind	Robert Cundick
	(b. 1926)
the men of the choir	
Two American Folk Songs	arr. Ronald Staheli
Rocky Top	
Brigham Young	

EVERYONE SANG

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom
Winging wildly across the white
Orchards and dark green fields; on; on; and out of sight.

Everyone's voice was suddenly lifted,
And beauty came like the setting sun,
My heart was shaken with tears, and horror
Drifted away. . . . O but every one
Was a bird; and the song was wordless; the singing will never be done.

–Siegried Sassoon

I HAVE HAD SINGING

The singing. There was so much singing then, and this was my pleasure too.
We all sang, the boys in the fields; oh, the chapels were full of singing.
Here I lie. I have had pleasure enough; I have had singing.

–Fred Mitchel (Horseman from Akenfield, England, age 85)

THE WAKING

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

–Theodore Roetke

I LIFT MY EYES TO WATCH THE MOUNTAIN MOON

Moonlight in front of my bed
I took it for frost on the ground!
I lift my eyes to watch the mountain moon,
lower them, and dream of home.

CLOUDBURST

The rain...

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

But tell me, burnt earth, is there no water?
Only blood, only dust,
only naked footsteps on the thorns?

We must sleep with open eyes,
we must dream with our hands,
we must dream the dreams of a river seeking its course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunks, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure...

–Octavio Paz

IO SON LA PRIMAVERA

I am Spring, who gladly returns to you
with my beautiful, embellished mantle
to dress the countryside in greenery and flowers
and to arouse in your hearts new love.

For me Zephir sighs and the earth laughs
as do the serene heavens;
from breast to breast fly
a thousand charming Amoretti,
armed with arrows and torches.

And you, again delighted
take pleasure in my coming
amidst laughing and song;
Love now, while April adorns faces with flowers:
For you, Spring, will not return forever.

–Torquato Tasso

O'VE, LASS' IL BEL VISO

Alas, where is the beautiful face? Behold it hides.
Woe's me, where is my sun? Alas, what veil
Drapes itself and renders the heavens dark?
Hear my sighs and give them place
To turn unjust disdain into love.
See how I burn and how I am consumed by fire;
What better reason, what greater sign
Than I, a temple of faithful life and love!

–Henricus Schaffen

HOW CAN I KEEP FROM SINGING

My life flows on in endless song; above earth's lamentation
I hear the real though far-off hymn that hails a new creation.
Through all the tumult and the strife, I hear that music ringing;
It sounds an echo in my soul: How can I keep from singing.

I lift my eyes, the cloud grows thin, I see the blue above it.
And day by day this pathway smooths, since first I learned to love it.
The peace from love makes fresh my heart, a song of hope is springing.
All things are mine since Truth I've found: How can I keep from singing.

PSALM XCVI

Sing unto the Lord a new song: sing unto the Lord all the earth.
For the Lord is great, and greatly to be praised.
Honor and majesty are before him: strength and beauty are in his sanctuary.
O worship the Lord in the beauty of holiness: fear before him, all the earth.
Let the heavens rejoice, and let the earth be glad; let the sea roar and the fulness thereof.
Let the field be joyful, and all that is therein: then shall all the trees of the wood rejoice
before the Lord:
For he cometh to judge the earth: he shall judge the world.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, ***conductor***
Steven Dresen, Tracy Turek; ***graduate assistants***
James Margetts, Cyndi Hawkins, Jared Anderson; ***accompanists***

SOPRANO

Angela Dixon, *secretary*
Marni Hill, *social chair*
Joni Jensen, *section leader*
Tracy Madsen
Emily McCormick
Alisa Peterson
Elizabeth Pike, *section leader*
Teresa Pinegar, *historian*
Stacie Raddatz

ALTO

Diane Arnett, *section leader*
Melanie Baker
Tiffany Call
Stacie Haddock
Veronica Hanson
Cyndi Hawkins
Karen Knudson
Marci MacKay, *president*
Rebecca Strong
Tracy Turek, *section leader*
Emily Wood, *dress chair*

TENOR

Jared Anderson, *section leader*
David Dalley
Geoff Gibson
Tracy Hall
Adam Haws, *social chair*
James Margetts
Jonathan Moody
Steve Showalter, *section leader*

BASS

Randall Davis, *section leader*
Steve Dresen, *section leader*
Robert Gerlach
Taylor Holsinger
Rex Kocherhans
Trevor Lucas, *treasurer*
Andrew McKee
Michael Raddatz, *vice president*
David Robertson
Joshua Shimizu
David Simmons
Shane Warby
Darren Watts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 29, 1996 - 7:30 P.M.
Madsesn Recital Hall

BRASS CHAMBER ENSEMBLES

Scherzo	John Cheetham
Fugue in G Minor	Johann Sebastian Bach (1685-1750) Mills

Amy Sanders, *trumpet*
Robert C. Griffin, *trumpet*
Mathew Croft, *horn*
Nicole Lee, *trombone*
D. Brooks Bryce, *tuba*

Quartet No. 2, "Americana" I. The West II. The War III. Hoe-Down	Kerry Turner (b. 1960)

Robert Lee, *horn*
Brad Barlow, *horn*
Kevin Baker, *horn*
Mathew Croft, *horn*
Lisa Hardy, *snare drum*

Exhibition Allegro Lament: Andante Frolic: Allegro Waltz: Tempo di valse Ballad: Andante Finale: Allegro	Fisher Tull (1936-1994)

Phil Kersh, *trumpet*
Adam Lambert, *trumpet*
Brad Barlow, *horn*
T. Lavone Cahill, *trombone*
Q. Karl Johnson, *bass trombone*

Quartet for Four Trombones — Leslei Bassett

Will Findlay, *trombone*
Ryan Williams, *trombone*
David Stucki, *trombone*
Ben Cramer, *trombone*

Divertimento No. 14 (K270) — Wolfgang Amadeus Mozart (1756-1791)

- Allegro molto
- Andantino
- Menuetto - trio
- Presto

Duane Anderson, *horn*
Sonja Gray, *horn*
Barbara Johnson, *horn*
Terry Lee, *horn*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1996 - 7:30 P.M.
151 Tanner Building

SOPHOMORE RECITAL
Daniel O'Bryant
string bass

Student of
Walter Birkedahl

Assisted by
Amy Lattin, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 3 in A Major	Johann Sebastian Bach
Bouree I	(1685-1750)
Bouree II	
Undertones	Todd Coleman
	(b. 1970)
Concerto in A Major	Domenico Dragonetti
Allegro moderato	(1763-1846)
Andante	
Allegro giusto	

Intermission

Bassoon Concerto in B-flat Major, K. 191 Allegro Andante Rondo	Wolfgang Amadeus Mozart (1756-1791)
All Blues	Miles Davis
Farmer's Market	Art Farmer

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1996 - 9:00 P.M.
Tanner Building, Room 151

JUNIOR RECITAL

Casey Smith
euphonium

Student of
R. Steven Call

Assisted by
Arthur Johnson, ***piano***
Elena Hansen, ***euphonium***
Jeff Lance and Jeff Case, ***tubas***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Euphonium Concerto Moderato	Joseph Horovitz (b. 1926)
Andante and Allegro	Joseph-Eduard Barat (1882-1963)
Sonata for Baritone Horn and Piano Allegro Andante Presto	Thom Ritter George (b. 1942)
Sometimes I Feel Like a Motherless Child	Arr. Donald Hunsberger

Largo Al Factotum	Gioachino Rossini--Sullivan (1792-1868)
Adagio, from Symphony No. 3	Camille Saint-Saëns--Hanson (1835-1921)
Quartet for Brass Allegro molto	Wilhelm Ramsoe--Buttery (1837-1895)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1996 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Rebecca Maughan Cook
flute

Student of
Elizabeth Ruppe

Assisted by
Robin J. Hancock, ***piano***
Mihaela Ganea, ***violin***
Victoria Ferris, ***violin***
Martha Thompson, ***violin***
Allison Unsworth, ***violin***
Travis Dastrup, ***viola***
Sariah Mourik, ***cello***
Janet Jacob, ***harp***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata — Jean-Michel Damase
Allegro Moderato — (b. 1928)

Sonata "Undine", op. 167 — Karl Reinecke
Allegro — (1824-1910)
Intermezzo - Allegretto Vivace
Andante Tranquillo
Finale - Allegro Molto

Intermission

Concerto in D Major, “Il Cardellino” Allegro Larghetto cantabile Allegro	Antonio Vivaldi (1678-1741)
Romance, op. 37	Camille Saint-Saëns (1835-1921)
Ballade	Frank Martin (1890-1974)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Kristiana Dahlquist
cello

Student of
Roger Drinkall

Assisted by
Holly Miller, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 5 in D Major, op. 102, no. 2 — Ludwig van Beethoven
(1770-1827)
  Allegro con brio
  Adagio con molto sentimento d'affetto
  Allegro - Allegro fugato

Suite Populaire Espagnole — Manuel de Falla
(1876-1946)
  El pano moruno
  Nana
  Cancion
  Jota
  Asturiana
  Polo

(over)

Sonata in G Minor, op. 65
Allegro moderato
Scherzo: Allegro con brio
Largo
Finale: Allegro

Frédéric Chopin
(1810-1849)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 6:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Heidi Sorenson
violin

Student of
Barbara Williams

Assisted by
Dian Baker-Drinkall, *piano*
Jeremy Woolstenhulme, *cello*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata per violino e basso continuo F XIII, 60 (RV 754)	Antonio Vivaldi
Preludio	(1678-1741)
Allemanda	
Sarabanda	
Corrente	
Sonata No. 1 in G Major, op. 78	Johannes Brahms
Vivace ma non troppo	(1833-1897)
Adagio	
Allegro molto moderato	
Four Romantic Pieces, op. 75	Antonín Dvorák
Allegro moderato	(1841-1904)
Allegro maestoso	
Allegro appassionato	
Larghetto	

First Rhapsody (1928)
Prima parte ("Lassu"), Moderato
Seconda parte ("friss"), Allegretto Moderato

Béla Bartók
(1881-1945)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 7:30 P.M.
Madsen Recital Hall

SYNCOPATION
BYU Vocal Jazz Ensemble Concert

This Can't Be Love
Richard Rodgers & Lorenz Hart
arr. Aimee Fackrell
Emily Lambson and Matt Beck, *soloists*

Morning
Clare Fischer

He's Asleep
Clausen/Wood
arr. Michele Weir
Syncopation

Ain't Misbehavin'
Fats Waller and Andy Razaf
Lisa Liberatore

It Don't Mean a Thing
Duke Ellington
Syncopation Rhythm Section

You Are My Sunshine
Jimmie Davis
Syncopation Quartet

Blues Connotation
Ornette Coleman
Mark Nuttal & Rob Ringger

Favela
Carlos Antonio Jobim/de Moreas/Gilbert
arr. Lars Yorgason

Blue Monk (Monkerin')
Thelonius Monk/Carmen McRae
arr. Lars Yorgason

In a Mellotone
Duke Ellington
arr. Lars Yorgason
In Cinque

Theme from “The Power of One” arr. Aimee Fackrell
Aimee Fackrell and Ryan Labrum, *soloists*

No More Blues Carolos Antonio Jobim
arr. Lars Yorgason

Kansas City Little Willie Littlefield
arr. Lars Yorgason
Mike Akaike, Katie Blunt, Lisa Liberatore, Aimee Fackrell, Jeremy Matthews

New York Afternoon Richie Cole
arr. Phil Mattson
Lisa Libertore, Randy Robison, Susan Sprunger, Aimee Fackrell
Syncopation

SYNCOPATION

Sopranos
Mike Akaike
Lisa Liberatore
Susan Sprunger

Tenors
Jeff Gabbitas
Ryan Labrum
Randy Robison

Altos
Kristie Bates
Katie Blunt
Aimee Fackrell
Emily Lambson

Baritones
Aaron Ahern
Matt Beck
Mike McCarthy

Rhythm Section
Jeremy Matthews, piano
Greg DeVore, bass
Rob Ringger, drums

Lars Yorgason, *director*
Aimee Fackrell, *student director*
Matt Beck, *Syncopation president*

Special Guests:
Josh Payne, *guitarist*

IN CINQUE
Carli Adair, Adam Anderegg, Brent Durland, Tracy Madsen, Miriam Williams
Steve Anderson, *piano*
Rone Sparrow, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 7:30 P.M.
151 Tanner Building

JUNIOR RECITAL
Gwen Tuft
clarinet

Student of
Daron Bradford

Assisted by
Diane Drinkall, *piano*
Amy Lee, *clarinet*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata	Francis Poulenc (1899-1963)
Il convegno: divertimento per due clarinetti Allegro Andante sostenuto Allegretto scherzoso	Amilcare Ponchielli (1834-1886)
Three Etudes on Themes of Gershwin It Ain't Necessarily So	Paul Harvey
Concerto	Aaron Copland (1900-1990)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 7:30 P.M.
Provo Tabernacle

JUNIOR RECITAL
Leilani Marie Parente
viola

Student of
Clyn Barrus

Assisted by
Victoria Ferris, ***violin***
Diana Kummer, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suiten Für Bratsche Allein, op. 131, no. 1	Max Reger
Molto Sostenuto	(1873-1916)
Vivace	
Andante Sostenuto	
Molto Vivace	

Passacaglia	George Frideric Handel--Halvorsen
	(1685-1759)

Victoria Ferris, *violin*

pause

Concerto	Tibor Serly
Moderato ma risoluto	(1901-1978)
Andante sostenuto	
Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 8:00 P.M.
251 Tanner Building

SOPHOMORE RECITAL
John Gardner
violin

Student of
Harry Curby

Assisted by
Zabel Ouzounian, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 2 in A Minor	Johann Sebastian Bach
Fuga	(1685-1750)
The Lark Ascending, Romance for Violin	Ralph Vaughan Williams
	(1872-1958)
Concerto in D Minor, op. 47	Jean Sibelius
Allegro moderato	(1865-1957)
Adagio di molto	
Allegro, ma non tanto	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Brad Barlow
horn

Student of
Laurence Lowe

Collaborative Artists:
Dian Baker-Drinkall, ***piano***
Jennifer Peterson, ***violin***
Dianna Rhodes and Marta Franson, ***viola***
Emma Farnsworth, ***cello***

In partial fulfillment of the requirements for the degree Master of Music

Program

Sinfonia for Horn and Piano	Giovanni Battista Pergolesi
Comodo	(1710-1736)
Allegro con brio	*transcribed and edited for horn and piano by*
Adagio	*Brad Barlow and Laurence Lowe*
Presto	
Quintet in E-flat Major, K. 407 (368c)	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Andante	
Rondo: Allegro	
Fantasy for Horn, op. 88	Malcolm Arnold
	(b. 1921)

Intermission

Partita for Horn and Piano
Malinconia
Caccia
Aria
Alla Marcia

Verne Reynolds
(b. 1926)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 9:00 P.M.
151 Tanner Building

Lea Saville, ***clarinet***
Lara Saville, ***oboe and English horn***

Students of
Daron Bradford and Geralyn Giovannetti

Accompanied by
Andra White
Brian Hall
Jill Winters

Program

Sonata in G Minor	Carl Philipp Emanuel Bach
Adagio	(1714-1788)
Allegro	
Vivace	
Sonata in F Minor	Johannes Brahms
Allegro appassionato	(1833-1897)
Andante un poco Adagio	
Allegretto grazioso	
Vivace	
Sonata	Francis Poulenc
I. Élégie	(1899-1963)
II. Scherzo	
III. Déploration	

Intermission

Concerto	Gerald Finzi
Rondo	(1901-1956)
Sonata	Paul Hindemith
Langsam	(1895-1963)
Allegro pesante	
Moderato	
Scherzo, schnell	
Moderato	
Allegro pesante	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April , 1996 - 7:30 P.M.
de Jong Concert Hall

SYMPHONIC ORCHESTRA

Vincent Bates, *conductor*

Program

Gallop from The Comedians, op. 26	Dmitri Kabalevsky
Romeo and Juliet, Second Suite, op. 64 Montagues and Capulets The Child Juliet Friar Laurence Dance Romeo at Juliet's before Parting Dance of the Antilles Girls Romeo at the Grave of Juliet	Sergei Prokofiev
The King and I	Richard Rodgers Compiled and transcribed by Robert Russell Bennett
Dance Rhythms for Orchestra, op. 58	Wallingford Reigger
Three Dances from The Bartered Bride Polka Furiant Dance of the Comedians	Bedrich Smetana

Symphonic Orchestra

Violin I
*Rachelle Hulme
Natalie Dixon
Paige Brallier
Aleece Magleby
Sarah K. Fuller
Shannon Lunt
Cara Germany
Sarah Marsh
Dawn Langlois
JoAnn Patterson
Craig Castle
Rebecca Van Vitert
Jenny Cutler
Michael Smith

Violin II
*Shalon Anderson
Kathryn Maier
Jennifer Perkins
Jill Nelson
Celeste Nash
Trina Neville
Spencer Lamoreaux
Michelle Mylroie
Michelle Stockman
Katie Zaccardi
Akiko Miyahira
Shirley Summersett Milner
Rebecka Wren
Lindsey Parry
Emily Briggs
Marilee Phillips
Janna Hughes
Laurie Evans

Viola
*Cynthia Taylor
Angela Speed
James Patterson
Camille L. Jolley
Camie Martin
Jessica Day
Amanda Harrison
Amy Benson
Daniel Wilcox

Cello
Dirk Pace
Quentin Spencer
Alisa Millar
Linnea Quast
Jamin C. Hoggard
Glade Roper

Bass
Greg DeVore

Piccolo
Rachel Farnsworth

Flute
*Diana Barch
Jenny Sittig

Oboe
*Andra White
Caralee Hansen

Clarinet
*Isaac S. Winkler
Marcie Morgan

Bass Clarinet
Stormi Chilcoat

Bassoon
*Julie Crosby

Saxophone
Drew Briney

Horn
*Benjamin Johnson
**Cynthia Munk
Kimberley Galyan
Linnie Wolf
Rachel Beier

Trumpet
*Samuel Pierce
Clarissa Christensen

Trombone
*Kent Leigh
Kurt Penfold
Nathan Alexander
Joseph A. Jensen

Tuba
*Joseph A. Jensen
Nathan Alexander

Harp
*Lindsey Tintie
Ami Griffiths

Piano
Allison Baker

Percussion
*Bradley Ross
Joseph A. Jensen
Nathan Alexander
Cynthia Munk
Benjamin Johnson
Linnie Wolf
Rachel Beier

* Principal
**Co-Principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 2, 1996 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE

Lawrence Green, ***director***

Bryan Borough
Ronald Cruz
Mark Porcaro
Nathan Ruden
Matthew Smith
Lawrence Green

assisted by:
Michelle Bailey, ***flute***
Susan Dayley, ***viola***
Sandra Hatch, ***voice***
Joseph Hill, ***guitar***
David Jones, ***alto recorder***

Program

Guitar Quartets — Pieter van der Staak
- Reflexions
- Emilio
- Snow-Flakes

Suite Antique — Helmut Fackler
- Praeludium
- Courante
- Sarabande
- Gavotte
- Musette
- Passacaille

Il est Bel et Bon	Pierre Passereau (1509-1547)
Sonata in C Major Grave Allegro Largo e Staccato Allegro	Georg Philipp Telemann (1681-1767)
L'amarante, from **Les Fleurs**	Philibert Delavigne
Bachianas Brasileiras no. 5, Aria (Cantilena)	Heitor Villa-Lobos (1887-1959)
Cavatina, from **The Deer Hunter**	Stanley Myers (b. 1933)
Entr'act	Jacques Ibert (1890-1962)
Milonga (1980)	Enrique Cabezo
Selections from El Sombrero de tres picos	Manuel de Falla (1867-1946)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 2, 1996 - 9:00 P.M.
251 Tanner Building

JUNIOR RECITAL

Wendy Henson
horn

Student of
Laurence M. Lowe

Assisted by
Amy Latin, *piano*
Shirlee Pryor-Maxfield, *horn*
Robert Lee, *horn*
Amy Lee, *clarinet*
Crystal Shields, *flute*
Michelle Hansen, *oboe*
Amanda Bryan, *bassoon*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Konzert Nr. 1 D-Dur, Hob. VII d:3	Joseph Haydn
Allegro	(1732-1809)
Adagio	
Allegro	
Trios	Frederick Duvernoy
Allegretto	(1765-1838)
Adagio - Allegro	
Theme and Variations	

Intermission

Quintette	Jean Françaix
Andante tranquillo - Allegro assai	(b. 1912)
Tempo di marcia francese	
Zweites Hornkonzert	Richard Strauss
Allegro	(1864-1949)
Andante con moto	
Rondo - Allegro molto	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1996 - 7:30 P.M.
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT

Yizhak Schotten, ***viola***

Assisted by
Katherine Collier, ***piano***
Walter Birkedahl, ***bass***
David Dalton, ***viola***
Roger Drinkall, ***cello***

Program

Parti Polonaise	Georg Philipp Telemann
Overture	(1681-1767)
Harlequinade	
Le Ris	
Rigidon	
Combattans	
Gigue	
Märchenbilder, op. 113	Robert Schumann
Nicht schnell	(1810-1856)
Lebhaft	
Rasch	
Langsam, mit melancholischem Ausdruck	
Five Pieces from Romeo and Juliet	Prokofiev-Borissovsky
Introduction	(1891-1953)
The Young Juliet	
Dance of the Knights	
Balcony Scene	
Mercutio	

Intermission

Two Jamaican Pieces	Benjamin-Primrose
From San Domingo	(1893-1960)
Jamaican Rumba	
Trio for Piano, Viola and Cello in A Minor, op. 114	Johannes Brahms
Allegro	(1833-1897)
Adagio	
Andante grazioso	
Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1996 - 7:30 P.M.
de Jong Concert Hall

WIND SYMPHONY

Dr. David Blackinton, *conductor*

Program

Divertimento for Winds and Percussion	Roger Cichy
I. Exaltation	
II. Follies	
III. Remembrance	
IV. Salutation	
Zaparozhski "Cossack March"	S. Tvorum ed. Donald L. Peterson
Dr. Donald Peterson, *conductor*	
Amazing Grace	Frank Ticheli
Another Kind of Light	Murray Boren
"Premiere Performance"	

Intermission

English Folk Song Suite	Ralph Vaughan Williams
I. March - "Seventeen come Sunday"	
II. Intermezzo - "My Bonny Boy"	
III. March - "Folk Songs from Somerset"	
On An American Spiritual	David R. Holsinger
Zion	Dan Welcher

WIND SYMPHONY

Oboe	
Lara Saville	Topeka, Kansas
Valerie Nicol	Pasadena, California
English Horn	
Kristine Baird	Provo, Utah
Bassoon	
Melissa Bitter	Orem, Utah
April Christensen	Salt Lake City, Utah
Piccolo	
Megan Bartholomew	Grand Rapids, Michigan
	Denver, Colorado
Flute	Kaysville, Utah
Julie Stevens	
Anne Montgomery	
Kristin Parker	Salt Lake City, Utah
Eb Clarinet	
Sarah Kay	Puyallup, Washington
Clarinet	
Sonia Barlow	Linden, Utah
Lea Saville	Topeka, Kansas
Stormi Chilcoat	Orem, Utah
Jon Schwartz	Salt Lake City, Utah
Marcie Morgan	Dugway, Utah
Sarah Kay	Puyallup, Washington
Stephanie Zeller	Orem, Utah
David Solter	Red Lion, Pennsylvania
Peter Gessel	Orem, Utah
Bass Clarinet	
Jessie Bunting	Penryn, California
Sharla Winder	Blackfoot, Iadho
Contrabass Clarinet	
Henrikka Rusten	Eagen, Minnesota
Alto Saxophone	
Jim Otto	Orem, Utah
Caleb Chapman	Derry, New Hampshire
Tenor Saxophone	
Jason Scoffield	Hooper, Utah
Baritone Saxophone	
Chris Bacon	Provo, Utah

French Horn	
Brad Barlow	Loveland, Colorado
Sonja Gray	Alpine, Utah
Laura Griffiths	Yorba Linda, California
Valerie Clark	LaGrange, Kentucky
Duane Andersen	Laie, Hawaii
Trumpet	
Rick Winscot	Whitehall, Montana
Dawn Gifford	Provo, Utah
Todd Halverson	Spokane, Washington
Amy Sanders	Orem, Utah
Samuel Pierce	Groton, Massachusetts
David Folsom	Farmington, Utah
Trombone	
Will Findlay	Salt Lake City, Utah
Ryan Williams	Provo, Utah
David Stucki	Auburn, Washington
Bass Trombone	
Ben Cramer	Washington DC
Euphonium	
Casey Smith	Oliver, B.C. Canada
Elena Hansen	Preston, Idaho
Tuba	
Dan Bryce	Orem, Utah
Jeff Case	Tucson, Arizona
Percussion	
Adam Holdaway	Pleasant Grove, Utah
Lance LeVar	Arkadelphia, Arkansas
Jason Spiesman	Scottsdale, Arizona
Steve Lindsey	Payson, Utah
Julie Piper	Beaverton, Oregon
Lisa Hardy	Delta, Utah
Piano	
Lea Saville	Topeka, Kansas
Harp	
Rebecca Clarke	Salt Lake City, Utah

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Sonia Walker
violin

Student of
Harry Curby

Assisted by
Amy Wilson, *piano*
Lance Johnson, *harpsichord*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Violin Sonata No. 1 in D Major, op. 5	Arcangelo Corelli
Grave	(1653-1713)
Allegro	
Allegro	
Violin Sonata No. 4 in A Minor, op. 23	Ludwig van Beethoven
Presto	(1770-1827)
Andante scherzoso, più allegretto	
Allegro molto	
Concerto for Violin in E Minor, op. 64	Felix Mendelssohn
Allegro, molto appassionato	(1809-1847)

A special thank you to Paul Hart for the use of his baroque bow.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 5, 1996 - 4:30 P.M.
de Jong Concert Hall

SOPHOMORE RECITAL

Cynthia Caldwell
piano and organ

Student of
Don Cook and Robin Hancock

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Sonata No. 18 in E-flat Major, op. 31 no. 3	Ludwig van Beethoven
Allegro	(1770-1827)
Scherzo: Allegretto vivace	
Minuetto and Trio: Moderato e grazioso	
Presto con fuoco	

II

from Consolations	Franz Liszt
No. 2 in E Major	(1811-1886)
No. 3 in D-flat Major	

III

Prelude and Fugue in C Minor, BWV 549	Johann Sebastian Bach
	(1685-1750)

IV

In dulci jubilo, BWV 608	Johann Sebastian Bach
Herliebster Jesu, op. 122 no. 2	Johannes Brahms (1833-1897)
Ye Watchers and Ye Holy Ones (1976) (Vigiles et sancti)	Wilbur Held
Sonne der Gerechtigkeit	Ernst Pepping (1901-1981)

V

Partita X (1994) Introduction Theme Variation I Variation II Variation III	Joseph Downing
Festal Flourish	Gordon Jacob (1895-1984)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 5 , 1996 - 7:30 P.M.
Madsen Recital Hall

BYU PERCUSSION ENSEMBLE
&
PANORAMIC STEEL
directed by Ron Brough

Program

Scherzo from Symphony No. 9	Ludwig van Beethoven/ H. Farberman
Stubernic	Mark Ford
Mudra	Bob Becker
Rone Sparrow, *soloist*	
Paddlocchia	Victoria Dolceamore
Mo' Pan	Aldwyn "Lord Kitchener" Roberts/ Tom Miller
Green Ballet 2nd Position 3rd Position	Vince Mendoza
Maple Leaf Rag	Scott Joplin/ Steve Popernack
Musical Volcano	Robert Greenidge

Percussion Ensemble

John Bradley
Joe Center
Diane Clarke
Lisa Hardy
Adam Holdaway
Rone Sparrow
Charles Steffes
Rebekka Stone
Rochelle Thomas

Panoramic Steel

Lorien Caldwell
Joe Center
Lisa Draper
Lisa Hardy
Reed Henry
Adam Holdaway
Jayna Larson
Richard Phillips
Julie Piper
Jordan Pusey
Rone Sparrow
Charles Steffes
Rochelle Thomas
Ed Webecke

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 6, 1996 - 12:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Kristine Baird
oboe

Student of
Geralyn Giovannetti

Assisted by
Mika Vincent, ***oboe***
David Young, ***harpsichord***
Monika Bowman, ***violoncello***
Jill Winters, ***piano***

Program

Sonata No. 2 in D Minor	George Frideric Handel
Adagio	(1685-1759)
Allegro	
Affettuoso	
Allegro	
Concerto in C for Oboe and Orchestra	Joseph Haydn
Allegro spiritoso	(1732-1809)
Andante	
Rondo: Allegretto	

Intermission

Oboe Concerto (1948)	Richard Strauss
Allegro moderato	(1864-1949)
Andante	
Vivace	

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 6, 1996 - 4:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Zarahemla Christopher
viola

Student of
David Dalton

Assisted by
Ray Pool, ***piano***
Linda Watkins, ***flute***
Laurie Madsen Snarr, ***harp***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Deux Pièces pour alto et piano	Louis Vierne
Le Soir	(1870-1937)
Légende	
Theme and Variations	Alan Shulman
	(1915-1993)
Sonate pour flute, alto et harpe	Claude Debussy
Pastorale	(1862-1918)
Interlude	
Final	
Sonate op. 11, no. 4	Paul Hindemith
I. Fantasie	(1895-1963)
II. Thema mit Variationen	
III. Finale (mit Variationen)	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1996 - 5:30 P.M.
151 Tanner Building

JUNIOR RECITAL

Kristin Parker
flute

Student of
Elizabeth Ruppe

Assisted by
Diana Kummer, *piano*
Diane Bastian, *piano*
Jeremy Woolstenhulme, *cello*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, from **Il Pastor Fido**	Antonio Vivaldi
Vivace	(1678-1741)
Fuga da capella: Alla breve	
Largo	
Allegro ma non presto	

Jeremy Woolstenhulme, *cello*

Sonatine	Darius Milhaud
Tendre	(1892-1974)
Souple	
Clair	

Sonate in G Major, "Hamburg," Wtq. 133
Allegretto
Rondo: Presto

Carl Philipp Emanuel Bach
(1714-1788)

Intermission

Drei Musikalische Skizzen, op. 70
Impromptu
Barcarolle et Tarantella
Rêverie

Wilhelm Bernhard Molique
(1802-1869)

Sonatine

Henri Dutilleux
(b. 1916)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU DEPARTMENT OF MUSIC

presents

CANTI con BRIO

A NEW CHOIR ON THE WASATCH FRONT

BRIGHAM YOUNG UNIVERSITY SINGERS

IN A JOINT CONCERT

Tuesday, April 9, 1996
7:30 p.m.
de Jong Concert Hall
BYU Harris Fine Arts Center

CANTI CON BRIO
&
BRIGHAM YOUNG UNIVERSITY SINGERS

Program

I

Rejoice, O Sing Praises to Heaven, op. 79, no. 1	Felix Mendelssohn (1809-1847)
Behold, God the Lord Passed By, from *Elijah*	Felix Mendelssohn

II

L'Invitation au Voyage	John Corigliano (b. 1938)

III

Frostiana	Randall Thompson
The Road Not Taken	(1899-1984)
The Pasture	
The Telephone	
A Girl's Garden	
Choose Something Like a Star	

Canti con brio
Ronald Staheli, *conductor*
Nora Hess, Sherida Jones, Randy Kempton; *accompanists*

Intermission

IV

Sing A New Song	Ronald Staheli (b. 1947)
Sing Me To Heaven	Daniel Gawthrop (b. 19)

V

The Rune of Hospitality	Alf Houkom (b. 1935)

And What Is It We Shall Hope For — Robert Cundick
from *The Redeemer* — (b. 1926)

VI

Wishes for the Cloths of Heaven — Mack Wilberg
(b. 1955)

VII

Into the Woods — Stephen Sondheim
Finale to Act I — (b. 1930)
No One Is Alone

Brigham Young University Singers
Ronald Staheli, *conductor*
Cyndi Hawkins, James Margetts, Jared Anderson; *accompanists*

CANTI CON BRIO

SOPRANO

Eda Ashby
Diane H. Benson
Margo Edwards
Elizabeth Farnsworth
Mindy M. Flake
Christine C. Haruch
Nora Hess
Yvette Ward May
Ellen R. Nerdin
Lenore Odekirk
Alyssa Owens
Stephanie Smithson
Beverly Snow
Diana C. Van Wagenen
Leslie Walker
Mary Whipple

ALTO

Anne Adams
Lisa B. Baldwin
Barbara P. Bassett
Deborah Beeton
Colleen Butler
Caroline Call
Jan Corallo
Elaine M. Craig
Carol J. Crist
Ruth P. Crosland
Janet H. Fullmer
Kay M. Honaker
Sherida W. Jones
Ginger Moffitt
Delores Pettersson
Annette Samuelsen
Sandefur Schmidt
Kristin Smyth
Alice Warner
April A. Whiting

TENOR

Jason R. Baldwin
Dale Boman
Karl K. Christensen
Steve Everett
Phillip W. Hadfield
Greg Halliday
Bret Hess
Kendall Hess
Harold Jay Madsen
Ed L. McCracken
David P. McMurray
Gary Miner
Gary Phair

BASS

Jeff Adams
Craig Butler
Robert Crist
Joel Graham
Bart Farnsworth
Ronald C. Gunnell
Randy Honaker
Paul Johnson
Joseph J. Joyce
Randall Kempton
Robert L. Maxwell
Quin Monson
Steven Probert
Robert Prosch
Eric Samuelsen
Evan Whitaker
Jason Whiting

BRIGHAM YOUNG UNIVERSITY SINGERS

SOPRANO

Angela Dixon, *secretary*
Marni Hill, *social chair*
Joni Jensen, *section leader*
Tracy Madsen
Emily McCormick
Alisa Peterson
Elizabeth Pike, *section leader*
Teresa Pinegar, *historian*
Stacie Raddatz

ALTO

Diane Arnett, *section leader*
Melanie Baker
Tiffany Call
Stacie Haddock
Veronica Hanson
Cyndi Hawkins
Marci MacKay, *president*
Rebecca Strong
Tracy Turek, *section leader*
Emily Wood, *dress chair*

TENOR

Jared Anderson, *section leader*
David Dalley
Geoff Gibson
Tracy Hall
Adam Haws. *social chair*
James Margetts
Jonathan Moody
Steve Showalter, *section leader*

BASS

Randall Davis, *section leader*
Steve Dresen, *section leader*
Robert Gerlach
Taylor Holsinger
Rex Kocherhans
Trevor Lucas, *treasurer*
Andrew McKee
Michael Raddatz, *vice-president*
David Robertson
Joshua Shimizu
David Simmons
Shane Warby
Darren Watts

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1996 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Janelle Hale
piano

Student of
Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita No. 2 in C Minor, BWV 826 Sinfonia Allemande Courante Sarabande Rondeaux Capriccio	Johann Sebastian Bach (1685-1750)
Gaspard de la Nuit Ondine Gibet Scarbo	Maurice Ravel (1875-1937)
Ständchen	Franz Schubert--Liszt (1811-1886)
Erlkönig	Franz Schubert--Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1996 - 7:30 P.M.
Madsen Recital Hall

BRASS CHOIR/TROMBONE CHOIR

Scherzo — John Cheetham

Fugue in g minor — Johann Sebastian Bach
(1685-1750)
arr. Canadian Brass

Amy Sanders, *trumpet*
Robert C. Griffin, *trumpet*
Mathew Croft, *horn*
Nicole Lee, *trombone*
D. Brooks Bryce, *tuba*

Exhibition — Fisher Tull
(1936-1994)

- Allegro
- Lament: Allegro
- Frolic: Allegro
- Waltz: Tempo di Valse
- Ballad: Andante
- Finale: Allegro

Phil Kersh, *trumpet*
Adam Lambert, *trumpet*
Brad Barlow, *horn*
Todd Cahill, *trombone*
Karl Johnson, *bass trombone*

Divertimento No. 14 (K270) — Wolfgang A. Mozart
(1756-1791)

- Allegro Molto
- Andantino
- Menuetto-trio
- Presto

Duane Anderson, *horn*
Sonja Gray, *horn*
Barbara Johnson, *horn*
Terry Lee, *horn*

BYU Brass Choir

Fanfare for Canterbury Cathedral	David Sampson
Magnificat	Charles Theodore Pachabel Haislip
Jesu, Joy of Man's Desiring	Johann Sebastian Bach/Mills (1685-1750)
Canzon septimi toni Noil	Giovanni Gabrieli (1557-1612)

Combined Quintets

INTERMISSION

BYU Trombone Choir

Cathedral Music - Seek Ye The Lord	Thomas Beversdorf Kagarice
Sonata	Daniel Speer (1637-1707)
Toccata	Girolamo Frecobaldi/Kagarice (1538-1643)
Scarborough Fair	Bill Reichenbach
Finlandia	Jean Sibelius/McDunn (1865-1957)

Trombone Choir

Michelle Jensen Lambert
Vincent Han
Will Findlay
Todd Cahill
Curtis Winters
Ryan Williams
David Stucki
Matt Reynolds
Kent Leigh
Ben Shawcroft

Stacey Simmons
Elizabeth Cannon
Matt Hardey

Bass Trombone

Daniel Smith
Richard Stacey
Nathan Alexander
Ben Cramer
Karl Johnson, *principal*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1996 - 7:30 P.M.
de Jong Concert Hall

SYMPHONIC BAND
Don L. Peterson, *conductor*

Program

Slava!	Leonard Bernstein arr. Clare Grundman
Trauermusik	Richard Wagner edited by John Boyd
Deo Gracia I. Coronation March II. Andante con moto III. Allegro	Guy Wolfenden
Mannin Veen	Haydn Wood

David Pickering, *organist*

Intermission

Selections from "Les Miserable"	Claude-Michel Schonberg arr. Warren Barker
Salvation is Created	Tchesnokoff arr. Bruce Housknecht
Newfoundland Rhapsody	Howard Cable

conducted by Michael Tucker, graduate assistant

English Dances (set one) I. Andantino II. Vivace III. Mesto IV. Allegro risoluto	Malcom Arnold arr. Maurice Johnstone

SYMPHONIC BAND

Oboe
*Elizabeth Young
Kathy Skarda
Dave Billings - E.Horn

Bassoon
*Erinn Murray
Leslie Huber
Jennifer Stevens

Flute
*Kristin Clawson
Laurie Halgren
Christy Porter
Jennifer Greco
Kristy Larsen - Piccolo
Kaylie Brown
Jennifer Van Eizenga
Janice Ipson
Catherine Hawkins

Clarinet
*Sarah Bender
Porter Bassett
Heidi Sensinger - Eb cl.
Janette Jeffress
Julie Adamson -2nd
Kimberly Berry
Kate Hooley
Melinda Robinson
Andrew Briney
Jenn Fairborn - 3rd
Julie Sutton
Denise Stephens
Christina Lewis
Kim Nuttall

Bass Clarinet
*Douglas Paul
Greg Hendricks
Stacy Hamilton
Emily Sadler - Contra bass

Saxophone
*Pete Swiderski
Geoffrey Lamb - 2nd Alto
Fabian Losso - Tenor
Alisa Penfold - Baritone

French Horn
*AnnaLee Pearson
Gina Wallace
John Tobler - 2nd
Kristin Wheeler - 3rd
Emily Camacho - 4th
Bryant Smith

Cornet
*Matt Young
Clarissa Christensen
Seth Baldwin -2nd
Russell Zaugg
Ryan Scott
Lucy Yetter
James Chipman - 3rd
Amy Gold
Richard Bragdon

Trumpet
*Joel Neves
Peter Broadbent

Trombone
*Matt Reynolds
Curtis Winters
Ben Shawcroft - 2nd
Jonathan Smart
Matt Hardy
Thomas McGill - 3rd
Scott Pippin
Stacey Simmons
Richard Stacey

Tuba
*Joseph Jensen
Brigham Morgan
Rob Cloward
Ryan Rowan

Euphonium
*Debra Palmer
Shelby Brewer
Brian Croxall
Willie Lyu

Percussion
*Shane Fillmore
John Bradley
Rob Ringger
Michael Tucker

* principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1996 - 7:30 P.M.
Madsen Recital Hall

STUDENT CHAMBER MUSIC

Program

String Quartet	Ravel
Assez Vif	

Rachel Bakes, *violin*
Tricia Meilstrup, *violin*
Cynthia Covington, *viola*
Annaliese Lau, *cello*

Serenade, op. 10	Dohnanyi
Rondo - Allegro vivace	

Kristen Koralewski, *violin*
Richard Brown, *viola*
Shannon Oar, *cello*

Piano Trio, op. 70, no. 1 "Ghost"	Beethoven
Largo assai ed espressivo	

Chris Baker, *violin*
Wen Bin Zhao, *cello*
Craig Jorgenson, *piano*

String Quartet	Debussy
Animé et tres decide	

Victoria Ferris, *violin*
Mihaela Ganea, *violin*
Travis Dastrup, *viola*
Sariah Mourik, *cello*

Fantasie for Harp and Violin	Saint-Saéns

Alison Richards, *violin*
Julianne Jackson, *harp*

Duo for Two Violins, op. 56 Prokofiev

Arian Goodman, *violin*
Sonia Walker, *violin*

Piano Trio in Eb Major, op. 100 Schubert
Andante con moto

Becky Wright, *violin*
Jeremy Woolstenhulme, *cello*
Ryan Larson, *piano*

Piano Quintet in F Minor, op. 34 Brahms
Scherzo

John Gardner, *violin*
Ellen Jacob, *violin*
Zara Christopher, *viola*
Emma Farnsworth, *cello*
Ryan Murphy, *piano*

String Quartet in F Major, op. 96 "American" Dvorak
Molto vivace

Celestia Feliz, *violin*
Saralyn Baxter, *violin*
Mike Malstrom, *viola*
Kristiana Dahlquist, *cello*

Quintet Schubert
Allegro ma non troppo

Ingrid Scherer, *violin*
Matt Oshida, *violin*
Angie Stephenson, *viola*
Eddie Stephenson, *cello*
Shannon Oar, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1996 - 7:30 P.M.
151 Tanner Building

FOLK MUSIC ENSEMBLE

Program

Group 1

Oh, Atlanta
Not For Long
Aly's Waltz
Stars N' Stripes
When You Say Nothing At All
Troublesome Creek
Irish Medley
    Music in the Glen/The Humours of Scariff/The Otter's Holt

Group 2

Under the Double Eagle
I've Just Seen A Face
Shady Grove
Kansas City Railroad Blues
We and the Moon are Neighbors
Wichita
The Weight
Here I Am

Auditions for Folk Music Ensemble are held every Fall and Winter semester on the first Tuesday of classes from 3:00-5:00 in the North Foyer of the de Jong Concert Hall, 4th level.
Tour auditions are held just after Thanksgiving every Fall semester. If you sing, play piano, guitar, "fiddle", mandolin, harmonica, banjo, dulcimer, percussion or ANYTHING, come audition and join the fun! Look for Music 329R in the class catalog.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 11, 1996 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE

Ron Simpson, ***director***

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers and record industry and publishing professionals. The writers may choose to write in any current style monitored and charted by the music industry.

Some of tonight's student writers are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed below will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Christi Alton
Briton Barker
Andrea Beck
Michelle Brady
Kent Curtis
Andrea Eastmond
Steven Hancock
Simon Hill
Manny Hull
Jon Humberstone
Michael Johnson
Matthew Lenhardt
Erik Orton
Collin Peterson
Courtney Pixton
Joshua Rose
Ray Smith
David Smith
Michael Thompson
Mark Veldevere
Sarah Wilkes
Andrew Wright
Diann Young
Lisa Zimmerman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 11, 1996 - 9:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kaarin J. Safsten
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robin Hancock, *piano*
Veronica Hanson, *soprano*
Ryan May, *violin*
Jan Yarrington, *violin*
Angel Stephenson, *viola*
Liz Dixon, *cello*
Douglas Bush, *organ*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

from **Stabat Mater**	Giovanni Pergolesi
1. Stabat mater dolorosa	(1710-1736)
8. Fac, ut ardeat cor meum	
9. Sancta mater, istud agas	
12. Quando corpus morietur	

II

from **Les Nuits d'Eté**
Hector Berlioz
(1803-1869)

1. Villanelle
2. Le Spectre de la Rose
6. L'Ile inconnue

III

from **Hermit Songs**
Samuel Barber
(1910-1981)

1. At Saint Patrick's Purgatory
2. Church Bell At Night
3. St. Ita's Vision
7. Promiscuity
5. The Crucifixion
9. The Praises of God

IV

from **Das Knaben Wunderhorn**
Gustav Mahleer
(1860-1911)

Hans und Grethe
Wo die schönen Trompeten blasen
Scheiden und Meiden
Lob des hohen Verstands

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Linda Watkins
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonate pour flûte, alto, et harpe — Claude Debussy (1862-1918)
- Lento
- Tempo di minuetto
- Allegro moderato ma risoluto

Laurie Madsen Snarr, *harp*
Zarahemla Christopher, *viola*

Sonata — Francis Poulenc (1899-1963)
- Allegretto malincolico
- Cantilena
- Presto giocoso

Intermission

Madrigal — Philippe Gaubert (1879-1941)

Sonata in A Major	César Franck (1822-1890)

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 7:00 P.M.
de Jong Concert Hall

BRASS CHAMBER ENSEMBLE
Dr. Daniel Bachelder, ***director***

Scherzo	John Cheetham
Fugue in G Minor	Johann Sebastian Bach/Mills (1685-1750)

Amy Sanders, *trumpet*
Robert C. Griffin, *trumpet*
Matthew Croft, *horn*
Nicole Lee, *trombone*
D. Brooks Bryce, *tuba*

Quartet for Four Trombones	Leslei Bassett

Will Findley, *trombone*
Ryan Williams, *trombone*
David Stucki, *trombone*
Ben Cramer, *trombone*

UNIVERSITY BAND
Randall L. Beach, ***conductor***

March, from 1941	John Williams --Lavender
They Led My Lord Away	Adonirum J. Gordon--Allen
Concert Rhumba	Ted Peterson
Cajun Folk Songs	Frank Ticheli

University Band Personnel

Flute
Emem Akpan
Jennifer Amatangelo
Jennifer Baker
Megan Brashear
Andrew Briney
Emily Bushman
Elizabeth Clayton
DeAnna Dean
Laura Evans
Lynn Goodsell
Karen Hornberger
Laurel Hornberger
Jessica Hubbard
Eryn Lambert
Jennifer Lambert
Marrilee Manwaring
Kristi Marshall
Lisa Mathews
Jennifer Monson
Valerie Munns
Keri O'Bryant
Hilary Pope
Leslie Ricks
Tina Robison
Amanda Shields
Amy Taylor
Erin Wood

Clarinet
Greg Anderson
Doug Camacho
Aimee Claverie
Bob Craig
Neldon Hadfield
Jill Hansen
Cherie Jones
Janet Knutti
Megan Lindley
Bethanie Post
Suzanne Reeve
Corrine Walker
Gina Wallace
Melanie Watson
Curtis Winters
Lon Young

Oboe
Jennifer Busselberg
Carmen Durland
Matt VanDam

Bassoon
Richard Bragden
Jeff Case
Sarah Warner

Bass Clarinet
Jeff Moyes

Alto Saxophone
Jenny Cannon
Amy Chaston
Chad Guerra
Brent Pitcher
Karissa Moll
Amanda Stark
Heather Willson
Robert Wilson

Tenor Saxophone
Jessica Hannan
Monica Scott

Bari Saxophone
Adam Clark

Trumpet
Erin Bennett
Brent Carlton
Frances Graham
Spencer Holt
Abbie Lester
Timothy Mauery
Vernon Mauery
Eric Morgan
Ron Scoville
Ray Stewart
Emily Stoddard
Aaron Ward
Kevin Warner
Mike Whiteley
Benjamin Winzenz

French Horn
Emily Camacho
Elizabeth Coleman
Dorthy Hornberger
Rebecca Nevin
Anna Lee Pearson
John Sutherland
Brandon Wright

Trombone
Sarah Bender
Candace Harshberger
Katherine Irvine
Curtis Marshall
Melanie Newbold
J. Dustin Oslund
Dirk Pace
Sam Packard
Janette Priddis
Andrew Schmidt
Dan Smith
Teresa Smith

Baritone/ Euphonium
Alaska Franklin
Andrew Hassell
Matthew Lewis
Gary Rex

Tuba
Rebecca Brammer
Ryan Rowan
Andrew Smith
Lelia Williston

Percussion
Kim Anderson
Lauralynn Jensen
Bart Olson
Debra Palmer
Richard Phillips
David Ward

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Vanessa Munns Quigley
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Emily Wood, ***mezzo soprano***
Robin Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Nice, che fa? che pensa?	George Frideric Handel
Nice, che fa? che pensa?	(1685-1759)
Se pensate che mi moro	
Ahi! Per maggior mio duolo	
Verrá, si verrá chi adoro	
Ma so ben ch'il mio tesoro lacrimar	
Italien	Fanny Mendelssohn Hensel
Sehnsucht	(1805-1847)
Verlust	
Die Nonne	
Maiglöcken	Felix Mendelssohn
Grüss	(1809-1847)
Herbstlied	

with Emily Wood, *mezzo soprano*

Air champêtre
Lune d'Avril
Quelle aventure!
Le sommeil
Ba. Be, Bi, Bo, Bu
La petite servante

Francis Poulenc
(1899-1963)

Steal Me Sweet Thief
from **The Old Maid and the Thief**

Gian Carlo Menotti
(b. 1911)

Loveliest of Trees
Heart! We will forget him!
Bee! I'm expecting you!
i carry your heart
I can't be talkin' of love

John Duke
(1899-1984)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 7:30P.M.
151 Tanner Building

SENIOR RECITAL
Loran Edward Stephenson
cello

Student of
Roger Drinkall

Assisted by
Holly Miller, *piano*
Angela Stephenson, *viola*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Arioso	Johann Sebastian Bach (1685-1750)
Duet for Viola and Cello "mit zwei obligaten Augengläsern"	Ludwig van Beethoven (1770-1827)
Sonata No. 4 in C Major, op. 102, no. 1 Andante - Allegro Adagio - Tempo d'Andante - Allegro Vivace	Ludwig van Beethoven

Intermission

Sonata in G Minor, op. 65 Allegro moderato Scherzo: Allegro con brio Largo Finale: Allegro	Frédéric Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Lisa Hardy
percussion

Student of
Ron Brough

Assisted by
Amy Lattin, *piano*
Brad Barlow, *french horn*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Tambourin Chinois	Fritz Kreisler / G.H. Green (1875-1962)
Eight Pieces for Four Timpani Improvisation Saeta March	Elliott Carter (b. 1908)
Joplin on Wood	Harry Breuer (1901-1989)
Hornvibes Fantasy Riffs Elegy	Verne Reynolds (b. 1926)
Morris Dance	William Kraft (b. 1923)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 2:00 P.M.
251 Tanner Building

JUNIOR RECITAL
Angela Cooley
string bass

Student of
Walter Birkedahl

Assisted by
Zabel Ouzounian, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Grave	Evaristo Felice dall' Abaco (1675-1742)
Sonata Mvt. 1	Thom Herlin (b. 1969)
Sonata in D Major, D. 384 Allegro molto Andante Allegro Vivace	Franz Schubert (1797-1828) transcribed by Walter Birkedahl
Melodie	Giovanni Bottesini (1821-1889)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Laurie Madsen Snarr
harp

Student of
Lysa Rytting

Assisted by
Dianna Rhodes, *viola*
Linda Watkins, *flute*
Zara Christopher, *viola*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Paraphrase on Liszt's Second Hungarian Rhapsody	Franz Liszt--Salzedo (1811-1886)
Elegiac Trio	Sir Arnold Bax (1883-1953)
Sonate II. Interlude III. Finale	Claude Debussy (1862-1918)

pause

Danses
I. Danse sacrée
II. Danse profane

Claude Debussy
(1862-1918)

String Quartet
Victoria Ferris, *violin*
Mihaela Ganea, *violin*
Travis Datrup, *viola*
Sariah Mourik, *cello*

Impromptu, op. 86

Gabriel Fauré
(1845-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13 , 1996 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Rebecca Andersen
viola

Student of
David Dalton

Assisted by
Ray Pool, ***piano***
Joanna Oshida, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

A Greeting Cadenza for William Primrose	Juan Orrego-Salas
Der Schwanendreher	Paul Hindemith
Zwischen Berg und tiefem Tal	
Nun laube, Lindlein laube	
Seid, irh nicht der Schwanendreher	
Huella	Aguirre-Heifetz-Primrose
Ao pé da fogueira	Valle-Heifetz-Primrose
Harold en Italie	Hector Berlioz
1. Harold aux Montagnes	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

PHILHARMONIC ORCHESTRA
Bryce Rytting, *conductor*

CONCERT CHOIR
Mack Wilberg, *conductor*

WOMEN'S CHORUS
Tracy Turek, *conductor*

MEN'S CHORUS
Mack Wilberg, *conductor*

Program

Hungarian March from *La damnation de Faust*	Arr. Hector Berlioz (1803-1869)
Intermezzo from *Cavalleria rusticana*	Pietro Mascagni (1863-1945)
Death and Transfiguration, op. 24	Richard Strauss (1864-1949)

Philharmonic Orchestra
Bryce Rytting, ***conductor***

Intermission

The Testament of Freedom Rnadall Thompson (1899-1984)

The God who gave us life
We have counted the cost
We fight not for glory
I shall not die without a hope

Four American Folk Hymns arr. Mack Wilberg

Saints Bound for Heaven
Death Shall Not Destroy My Comfort
We'll Shout and Give Him Glory
Come, Thou Fount of Every Blessing

Combined Choirs and Philharmonic Orchestra
Mack Wilberg, ***conductor***

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 16, 1996 - 5:00 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Clyn Barrus, ***director***

Soloists:
Dr. Jeffrey Shumway
Barry Hillam
Martha Thompson
Emily Brown
Victoria Ferris
Rosalie Lund
Clark Burnside

Program

Concerto for Piano and Orchestra in G Major, K. 453	Wolfgang A. Mozart

Allegro
Andante
Andate, Finale - Presto

Dr. Jeffrey Shumway, *piano*

Concerto for Trumpet and Orchestra in E-flat	Johann Nepomuk Hummel

Allegro ma non troppo

Barry Hillam, *trumpet*

Sinfonia Concertante for Violin, Viola, and Orchestra, K. 374	Wolfgang A. Mozart

Allegro

Martha Thompson, *violin*
Emily Brown, *viola*

Poeme for Violin and Orchestra
Ernest Chausson
Victoria Ferris, *violin*

Tzigane for Violin and Orchestra
Maurice Ravel
Rosalie Lund, *violin*

Jazz Concerto for Clarinet and Orchestra
Artie Shaws
Clark Burnside, *clarinet*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young University Department of Music Presents

UNIVERSITY CHORALE

Randall Kempton and Steve Dresen, *directors*

Tuesday, April 16, 1996
7:30 P.M.
de Jong Concert Hall

UNIVERSITY CHORALE
Spring Concert

Program

Great and Glorious	attributed to Franz J. Haydn arr. Charles Manney

Kalotini Latu and Teresa Fairbanks, *piano*

Brother James's Air	Brother James Macbeth Bain--Jacob
The Lord Is My Shepherd	John Rutter (b. 1945)

Kristine Baird, *oboe*
Ami Griffiths, *harp*

BIRDSONGS

Of Crows and Clusters	Norman Dello Joio (b. 1913)

Kalotini Latu and Yee-Ok Kim, *piano*

The Blue Bird	Charles V. Stanford (1852-1924)
Sing a Song of Sixpence from *Five Childhood Lyrics*	John Rutter

University Chorale, evening section
Randall Kempton, *conductor*

All Creatures of Our God and King	arr. Leroy Robertson (b. 1920)

Kalotini Latu, *organ*
Sam Pierce and Matt Young, *trumpet*
Nathan Alexander, *trombone*
Dwayne Anderson and Barbara Johnson, *horn*
Jeff Case, *tuba*

Dixit Dominus (from Vesperae solemnes de confessore, K. 339
W.A. Mozart
(1756-1791)

Annalise Carlquist, *piano*
Liz Pike, *soprano*
Tracy Turek, *alto*
Adam Haws, *tenor*
Shane Warby, *bass*

Laudate Dominum (from K. 339)
W.A. Mozart
Jen Wilcox and Anna Nelson, *piano*
Liz Pike, *soprano*

Saul
Heinrich Schültz
(1585-1672)

Kalotini Latu, *organ*

Saul
Egil Hoveland
(b. 1924)

Kerri Cromar, *organ*
Todd Davies and Alma Schurig, *narrators*

I Gondolieri
Gioacchino Rossini
(1792-1868)

Jim Margettes, *piano*

The Gondoliers (Finale from "The Gondoliers")
Sir Arthur Sullivan
(1842-1900)

Jim Margettes and Annalise Carlquist, *piano*

University Chorale, morning section
Steve Dresen, *conductor*

Instrumentalists for Schütz and Rutter

Violin
Ryan May
Heidi Keith
Mindy Baumgarten
Adrienne Miller

Viola
Daniel Wilcox
Cynthia Taylor
Amy Benson

Cello
Karen Knudsen
Lindsay Slade
Jeri Lynn Chatfield
Dirk Pace

Trombone
Nathan Alexander
Mark Folly
David Stucki
Ryan Williams

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, May 1, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Rebecca Arnold
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, Hob. XVI/44; L. 32 — Joseph Haydn (1732-1809)
- Moderato
- Allegretto

Partita No. 1 in B-flat Major — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

Intermission

Quejas Ó La Maja Y El Rulsenoz
(Laments or The Maiden and The Nightingale) — Enrique Granados (1867-1916)

Nocturne in C Minor, op. 48, no. 1	Frédéric Chopin (1810-1849)
Voiles (Sails)	Claude Debussy (1862-1918)
La Fille aux cheveux de lin from Préludes, Book I (The Girl with the Flaxen Hair)	Claude Debussy
Jardins sous la pluie (Gardens in the rain)	Claude Debussy

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May, 9 1996 - 7:30 P.M.
Madsen Recital Hall

RECITAL
Kathryn Madsen

Student of
LeeAnn Morgan

Program

Sonata for Viola and Piano, op. 147 Moderato Allegretto	Dmitri Shostakovich (1906–1975)
Two Pieces for Viola D'Amore and Harpsicord	Henry Casadeseus
Concerto for Viola Allegro Adagio ma non troppo Vivace	David Gyula
Six Studies in English Folksong	Ralph Vaughan Williams (1872–1958)

In memory of Rex E. Lee
With special thanks to Merrill J. Bateman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 16, 1996 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Carole C. Bradshaw
piano

Student of
Irene Peery

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata, op. 101	Ludwig van Beethoven
Etwas lebhaft und mit der innigsten Empfindung	(1770-1827)
Lebhaft. MarschmaSig	
Langsam und sehsuchtvoll	
Geschwinde, doch nicht zu sehr, und mit Entschlossenheit	

pause

Sonata in D Minor (L. 168)	Domenico Scarlatti
Sonata in D Minor (L. 366)	(1685-1757)
Sonata in A Major (L. 238)	
Sonata in A Major (L. 495)	
Prelude in G# Minor, op. 32, no. 12	Sergei Rachmaninoff
Prelude in E-flat Major, op. 23, no. 6	(1873-1943)
Prelude in G Minor, op. 23, no. 5	
Tango in D	Isaac Albeniz
	(1860-1909)
Allegro de Concierto	Enrique Granados
	(1867-1916)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 17, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Susan Alexander Boren, *soprano*

Assisted by
Robin Hancock, *piano*

Program

Five Holy Sonnets of John Donne	Murray Boren
Thou Hast Made Me	(1950)
At the Round Earth's Imagined Corners	
Oh My Blacke Soule	
Batter My Heart	
Death, Be Not Proud	
Three Scriptural Songs	Robert P. Manookin
Trust in The Lord	(1918)
In Thee, O Lord, Do I Put My Trust	
Rejoice, O My Heart	
The Tops of the Mountains, from *The Restoration*	Merrill Bradshaw
	(1929)
Hymn Arrangements	
A Poor Wayfaring Man of Grief	Coles—arr. Boren
O Love That Glorifies the Son	Wheelwright—arr. Boren
How Great Thou Art	Hine—arr. Boren

Three Spiritual Songs
Weepin' Mary
Eternal Day
Wondrous Love

David Fletcher
(1959)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May 18, 1996 - 1:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Helen-Louise Johnson
soprano; lyric-coloratura

Student of
Shirley Westwood
Recital Coach
Clayne Robison

Assisted by
Carole Bradshaw, *piano*
Robin J. Hancock, *piano*
Susan Haderlie, *mezzo soprano*
Jan Yarrington, *violin*

In Partial fulfillment of the requirements for
the degree Master Of Music

Program
Art Songs by Opera Composers

I

Hat gesagt bleibt's nicht dabei, op. 36, no. 3	Richard Strauss
Einerlei, op. 69, no. 3	(1846-1949)
Schlagende Herzen, op. 29, no. 2	

II

Chanson d'Avril	Georges Bizet
Ouvre Ton Coeur	(1835-1875)

III

Sérénade
Charles Gounod
(1818-1893)
Élégie
Jules Massenet
(1842-1912)

with Jan Yarrington, *violin*

IV

La Regata Veneziana
La Pesca
Gioacchino Rossini
(1792-1868)

with Susan Haderlie, *mezzo soprano*

V

Terra e Mare
Salve Regina
Morire?
Siole e Amore
Giacomo Puccini
(1858-1924)

VI

The Crucifixion
The Daisies
Samuel Barber
(1910-1981)
Why do They Shut Me Out of Heaven
Aaron Copland
(1900-1990)

VII

Songs of Dedication

with Carole Bradshaw, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May, 18 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Joanne Elizabeth Taylor

Student of
Dr. J. Arden Hopkin

Assisted by
Dr. Robin Hancock, ***piano***
Billy Zhao, ***cello***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Im Grünen	Felix Mendessohn
Abendlied	(1809–1847)
Die Nonne	Fanny Mendelssohn Hensel
	(1805–1847)
Kommt ein schlanker Bursch gegangen (*Der Freischutz)*	Carl Maria von Weber
	(1786–1826)
Solo Cantata for soprano and continuo, op. 10	George Fredrich Handel
recitative: Manca pur quanto sai	(1685–1759)
aria: Benché tradita io sia	
recitative: Inventa nuove frodi	
aria: All' amor mio	

Quatre chansons de juenesse:	Claude Debussy
Pantomime	(1862–1918)
Clair de lune	
Pierrot	
Apparition	
Three Elizabethan songs:	Dominick Argento
Spring	(1927–)
Winter	
Diaphenia	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May 18, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Heidi Keith
violin

Student of
Barbara Williams

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 3 in E-flat Major, op. 12	Ludwig van Beethoven
Allegro con spirito	(1770-1827)
Adagio con molt' espressione	
Rondo	
Allegro molto	
Sonata No. 1 in G Minor, unaccompanied	Johann Sebastian Bach
Fuga: Allegro	(1685-1750)
Concerto in D Major, op. 35	Erich Wolfgang Korngold
Moderato nobile	(1897-1957)
Romance: Andante	
Finale: Allegro assai vivace	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 21, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Alison Richards, *violin*

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, *piano*
Julianne Jackson, *harp*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Fantaisie for violin and harp, op. 124	Camille Saint-Saens (1835-1921)
Sonata in E Minor K. 304 Allegro Menuetto	Wolfgang Amadeus Mozart (1756-1791)
Sonate in E Ruhig bewegt Langsam—Sehr lebhaft	Paul Hindemith (1895-1963)

Pause

Concerto No. 3 in B minor, op. 61 Camille Saint-Saens
All non troppo (1835-1921)
And quasi alltto
Molto moderato e maestoso—All non troppo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 28, 1996 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Laurisa Ward
piano

Student of
Dr. Irene Weiss Peery

In partial fulfillment of the requirements for
the degree Master of Music

Program

Sonata in D Major, K. 576	Wolfgang Amadeus Mozart
Allegro	(1756–1791)
Adagio	
Allegretto	
Sonata No. 2 in Bb Minor, op. 35	Frédéric François Chopin
Grave – Doppio movimento	(1810–1849)
Scherzo	
Marche Funebre	
Finale – Presto	
3 Ghost Rags	William Bolcom
Graceful Ghost Rag	(1938–)
Dream Shadows	
The Poltergeist	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, May 29, 1996
Madsen Recital Hall

SENIOR RECITAL
David Cannon Brooks, *piano*

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Scherzo in B-flat Minor, op. 31	Frédéric Chopin (1810-1849)
Sonata in E-flat Major, op. 81a (Les Adieux) Adagio-Allegro Andante Espressivo Vivacissimamente	Ludwig van Beethoven (1770-1827)
12 Varitions on "Ah, vous dirai-je, Maman"	Wolfgang Amadeus Mozart (1756-1791)
Le tombeau de Couperin Prélude Forlane Rigaudon Minuet Toccata	Maurice Ravel (1875-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 4, 1996 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Arthur T. Johnson
piano

Student of
Irene Peery

In partial fulfillment of the requirements for the degree
Master of Music

Program

Toccata in E Minor, BWV. 914	Johann Sebastian Bach (1685-1750)
Sonata No. 32 in C Minor, op. 111 Maestoso--Allegro con brio ed appassionato Arietta: Adagio molto semplice e cantabile	Ludwig van Beethoven (1770-1827)
Prelude in B-flat Major, op. 23, no. 2	Sergei Rachmaninoff (1873-1943)
Noël, from Vingt regards sur l'enfant Jésus	Olivier Messiaen (1908-1992)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 4, 1996 - 7:30 P.M.
Provo Tabernacle

JUNIOR RECITAL
Leilani Marie Parente, *viola*

Student of
Dr. Clyn Barrus

Assisted by
Marinda Peterson Bennion, *violin*
Diana Kummer, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suiten Für Bratsche Allein, op. 131, No. 1	Max Reger
Molto Sostenuto	(1873-1916)
Vivace	
Andante Sostenuto	
Molto Vivace	
Passacaglia	George Frideric Handel--Halvorsen
	(1685-1759)

Marinda Peterson Bennion, *violin*

pause

Concerto	Tibor Serly
Moderato ma risoluto	(1901-1978)
Andante sostenuto	
Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 6, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Lindsay Michelle Gray, *piano*

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Major, L. 388	Domenico Scarlatti
Sonata in A Major, L. 345	(1685-1757)
Sonata in C Major, op. 2, No. 3	Ludwig van Beethoven
Allegro con brio	(1770-1827)
Adagio	
Scherzo: Allegro	
Allegro assai	
Sonatine	Maurice Ravel
Modéré	(1875-1937)
Mouvement de menuet	
Animé	
Funerailles	Franz Liszt
Transcendental Etude, No. 10 in F Minor	(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 8, 1996 - 1:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Rone Sparrow
percussion

Student of
Ron Brough

Assisted by
Randall Beach, *glockenspiel and bass drum*
Ron Brough, *vibraphone*
Lisa Hardy, *marimba*
Adam Holdaway, *songbells*
Laurisa Ward, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Monograph IV	Richard Gipson (b. 1949)
Fantasy Variations	Darren Duerden (b. 1963)
Mudra	Bob Becker (b. 1947)

assisted by Randall Beach, Ron Brough, Lisa Hardy, and Adam Holdaway

Looking Back	David Friedman (b. 1944)

4 Verses for Timpani
Ode
Dactyl
Song
Free

Murray Houllif
(b. 1948)

Valse Brillante

George Hamilton Green
(1893-1970)

assisted by Laurisa Ward

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 11, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Holly Miller Jones
piano

Student of
Dr. Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Moment Musicaux, op. 16	Robert Schumann
No. 3 Allegro moderato	(1810-1856)
No. 4 Moderato	
No. 5 Allegro vivace	
Selections from Sonatas and Interludes for Prepared Piano	John Cage
First Interlude	(1912-1992)
Sonata VI	
Sonata V	
Italian Concerto, BWV 971	Johanne Sebastian Bach
Allegro	(1685-1750)
Andante	
Presto	

Sonata, op. 109 Ludwig van Beethoven
(1770-1827)
Vivace–adagio espressivo
Prestissimo
Gesangvoll, mit innigster Empfindung
("singing with inner sensitivity")

Suggestions Diabolique Sergei Prokofiev
(1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 12, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jared L. Anderson
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata in G Major BWV 916
Johann Sebastian Bach
(1685–1750)

Sonata in D Major, op. 10 no. 3
Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro
Ludwig van Beethoven
(1770–1827)

Concert Etude in F-sharp Major, op. 36
Edward MacDowell
(1861–1908)

Two Preludes, from *Preludes, Book II*
Canope
La Puerta del Vino
Claude Debussy
(1862-1918)

Ballade No. 2 in F Major, op. 38
Frédéric Chopin
(1810–1849)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 13, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Irene Peery
piano

Program

Fantasia in F Minor, op. 103
Franz Schubert
(1797-1828)

Daniel Olsen and Allison Baker

Concerto in D Minor, op. 47
Allegro moderato
Jean Sibelius
(1865-1957)

Nadine Castlemain, *piano*
Becky Johnson, *violin*

Wedding Day at Troldhaugen
(arr. by Jeffry and Ronald Marlowe)
Edvard Grieg
(1843-1907)

Emily McKellar and Janalyn Holman

Beautiful Galatea Overture
(arr. by N. Jane Tan)
Franz von Suppe
(1819-1895)

Janalyn Holman, Kalo Latu, Mafileo Latu
Melba Latu, Rachel Fugal

Bel Piacere
George Frederick Handel
(1685-1759)

David Pickering, *piano*
Kim Keller, *voice*

How Could I Ever Know? — Lucy Simon, music
(from "The Secret Garden") — Marcia Norman, lyrics

David Pickering, *piano*
Kim Keller, *voice*

Barcarolle — Sergei Rachmaninoff
(1873-1943)

Arthur Johnson and Nadine Castlemain

Amarillis mia bella — Giulio Caccini
(1546-1618)

Emily Stoddard Jorgensen, *piano*
Arian Goodman, *voice*

Concerto for oboe and piano, second movement — Ralph Vaughan Williams
(1872-1958)

Sabin Levi, *organ*
Kristine Baird, *oboe*

Processional — Ernest Bloch
(1880-1959)

Fei Yang, *piano*
Angie Speed, *viola*

Petite Suite — Claude Debussy
    En bateau — (1862-1918)
Scaramouche — Darius Milhaud
    1. Vif — (1892-1974)

Carole Bradshaw and Fei Yang

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 13, 1996 - 7:30 P.M.
de Jong Concert Hall

SPRING SYMPHONIC BAND
Ron Brough, director

Program

A Westchester Overture	Clare Grundman (b.1913)
Americans We	Henry Fillmore (1881–1956)
Divertimento for Band, Op. 42 I Prologue II Song III Dance IV Burlesque V March	Vincent Persichetti (1915–1987)
An American In Paris	George Gershwin (1898–1937) arr. by John Krance
Southwest Saga	Robert Sheldon
Scenes from "The Louvre" I The Portals II Children's Gallery III The Kings of France IV The Nativity Paintings V Finale	Norman Dello Joio (b.1913)

National Emblem	E.E. Bagley (1857–1922)
Havendance	David R. Holsinger (b.1945)

Personnel

Flute/Piccolo
Anne Montgomery
Stacee Corbett
Emily Westover

Bass Clarinet
Glen Webb

Oboe
David Billings
Elizabeth Young

Trumpet/Cornet
Joel Neves
James Chipman
Erin Bennett

Trombone
William Findley
Ryan Williams
Quintus Schulzke
Drew Erickson

Tuba
Jeffrey Lance
Debra Palmer

Clarinet
Amy Lee
Lea Saville
Sharla Winder
Melinda Robison

Saxophone
Chris Bacon
Douglas Paul

Bassoon
Julie Crosby

Horn
Duane Andersen
Gina Wallace
John Tobler
Mike Tucker

Euphonium
Randy Mott
Alaska Franklin
Andrew Hassell

Percussion
Lance LeVar
Julie Coletti

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 14, 1996 - 7:30 P.M.
de Jong Concert Hall

JUNIOR RECITAL
Amy Lee, clarinet

Student of
Daron Bradford

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Premiere Rhapsodie	Claude Debussy
	(1862-1018)
Vier Stucke für Klarinette und Klavier, Op. 5	Alban Berg
I. Langsamer	(1885-1935)
II. Sehr langsam	
III. Sehr rasch	
IV. Langsam	

INTERMISSION

Quartet for the End of Time	Olivier Messiaen
IV. Abyss of the Birds	(1908-1993)
Fantasy Pieces, Op. 73	Robert Shumann
I. Zart und mit Ausdruck	(1810-1856)
II. Lebhaft Leicht	
III. Rasch und mit Feuer	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 15, 1996 - 2:30 P.M.
Madsen Recital Hall

FRESHMAN RECITAL
Chistopher Beesley, *piano*

Student of
Dr. Robin Hancock

Program

Sonate in B flat Major K. 545	Domenico Scarlatti
Sonate in D Minor K. 517	(1687-1757)
Sonate in C Major K. 330	
Sonate in C Major, op. 2 No. 3	Ludwig van Beethoven
Allegro con brio	(1770-1827)
Adagio	
Scherzo and Trio: Allegro	
Allegro assai	
Scherzo No. 3 in C sharp Minor, op. 39	Frederic Chopin (1810-1849)
From the Moments musicaux, op. 16	Sergei Rachmaninov
Adagio sostenuto in D flat Major	(1873-1943)
La Fille aux cheveux de lin	Claude Debussy (1862-1918)
L'isle Joyeuse	Claude Debussy (1862-1918)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 15, 1996 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Miriam J. Williams
Mezzo-soprano

Student of
Rebecca Wilberg

Assisted by
Andi Pitcher, ***hammer dulcimer***
Mack C. Williams, ***piano***
Laurisa Ward, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Ye Banks and Braes o' Bonnie Doon	Old English Melody
My Luv is Like a Red, Red Rose	Old English Melody

Andi Pitcher, *hammer dulcimer*

II

Humoristische Gesänge	Carl Loewe (1796-1869)

Findlay
Schneiderlied
Der Sorglose
Das 'Dolce far niente'!

III

Green	Gabriel Fauré (1845–1924)
Mandoline	Gabriel Dupont (1878–1914)
Fleurs	Francis Poulenc (1899–1963)
Ouvre tes yeux bleus	Jules Massenet (1842–1912)

IV

Sorge il sol! Che fai tu?	Stefano Donaudy
Luoghi sereni e cari . . .	(1879–1925)
Sento nel core . . .	
Spirate pur spirate . . .	

V

A Little China Figure	Franco Leoni (1864–1949)
Animal Crackers	Richard Hageman (1882–1966)
Heffle Cuckoo Fair	Martin Shaw (1875–1958)

VI

I Know Things Now, from *Into the Woods*	Stephen Sondheim (b. 1930)
Children and Art, from *Sunday in the Park With George*	

VII

Summer Time	George Gershwin (1898–1937)
What Are You Doing The Rest of Your Life?	Michel LeGrand (b. 1932)

Laurisa Ward, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 15, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rebecca Donoho
string bass

Student of
Walt Birkedahl

Assisted by
Dian Drinkall-Baker, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Grave	Evaristo dall'Abaco (1675-1742)
Suite III in C Major for Violoncello Gigue Sarabande Bourree I Bourree II	Johann Sebastian Bach (1685-1750)
Après un Reve (After a Dream)	Gabriel Fauré (1845-1924)
Concerto No. 2 in B Minor Allegro Moderato Andante Allegro	Giovanni Bottesini (1821-1889)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 18, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Rulon B. Hillam, *trumpet*

Student of
David Blackinton
and Bret Jackson

Assisted by
Camille Hillam, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in D Major — Henry Purcell (1659-1695)
  Pomposo
  Adagio
  Presto

Concerto in E flat Major — Johann Baptist Georg Neruda (1708-1780)
  Allegro
  Largo
  Vivace

INTERMISSION

Sonata for Trumpet and Piano
(revised edition 1986)
With strength and vigor
Rather slowly and with freedom
Moderately fast, with energy

Kent Kennan
(b.1913)

Boutade pour Trompette en Ut et Piano

Pierre Gabaye
(b. 1930)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 18, 1996 - 7:30 P.M.
DeJong Concert Hall

UNIVERSITY SPRING CHORALE

Mack Wilberg, *conductor*

Program

I

Three Hymn Anthems

Praise, My Soul, the King of Heaven	Mark Andrews arr. Mark Hayes
All Things Bright and Beautiful	Traditional English Hymn arr. John Ferguson
How Firm a Foundation	American Folk Hymn arr. Dale Wood

II

Petite Messe Solennelle	Gioacchino Rossini (1792-1868)

Gloria in excelsis Deo

Glory be to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.

Cum Sancto Spiritu

Together with the Holy Ghost,
in the glory of God the Father.
Amen.

Marci MacKay, Tracy Turek, Geoff Gibson, Shane Warby, *soloists*

III

In Windsor Forest Ralph Vaughan Williams
(1872-1958)

The Conspiracy (*Sigh no more, Ladies*)
Falstaff and the Fairies (*Round about in a fair ring-a*)
Wedding Chorus (*See the Chariot at hand*)
Epilogue (*Whether men do laugh or weep*)

Marci MacKay, *soloist*

Accompanists:
Ryan Murphy, Matt Faerber, *pianists*
John Jorgensen, Kim Keller, David Pickering, *organists*

Chamber Ensemble

Violins
Chris Baker
Melissa Christensen
Alena Hatch
Ellen Jacob
Becky Johnson
Joseph Johnson
Eric Orton
Alison Richards
Heidi Sorenson
Darren Wilcox

Violas
Emily Brown
Leilani Parente
Dianna Rhodes
James Rhodes

Celli
Kristiana Dahlquist
Emma Farnsworth
Alicia Gibson

String Bass
Brady Ward